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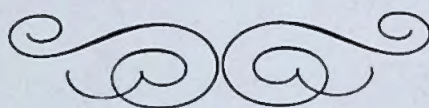
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DURING THE MONTREAL FILM FESTIVAL, CONTACT PETER ELSON, HYATT REGENCY HOTEL, TELE. 879-1370



## TRADE NEWS

## Pay TV on stream, call for comment

OTTAWA—September 24 is the day. Public hearings will begin here, concerning the applications received by the Canadian Radio-television and Telecommunications Commission (CRTC) for pay television licenses.

Already, study committees within the guilds, and associations are preparing briefs, and individuals are getting ready to comment on the 54 applications before the CRTC, certain that the choice of the pay-TV licensee may make or break the Canadian film industry.

Applicants, for their part, are actively wooing the support of producers as they endeavor to make the best case for their particular plan.

The CRTC has not yet determined how many licenses will be granted (it is also free not to grant any), and so all applications are considered competitive, though they differ widely in approach and coverage.

In general, the applications have been classified as "local network," "regional network," "National network" or "stand-alone."

The national proposals are attracting the most attention, if only because their financial base would be the most important and because several of these have program proposals in both English and French (see page 1).

In all, 15 of the 54 applications propose national systems. Many of these applicants insist that the CRTC issue only one national license, so as not to erode the financial potential of the chosen system. The Canadian market is too small and too fragile to support competing national services, they maintain.

Among the national applicants are Astra-Tel Communications which propose two channels, the first with broad entertainment programming and the second to serve special interests. Harold Greenberg of Astral-Bellevue-Pathé and Philippe de Gaspé Beaubien of Télémédia Communications developed the proposal which has backing from the Bronfman family and Laurent Beaudoin of Bombardier.

Canadian Première Television Network also proposes two channels, this time one in French and one in English. Moses Znaimer, president of City-TV would be president of the company with Jean Fortier, past executive director of the Institut québécois du cinéma serving as Vice President. Pierre Lamy would head up French program production.

Murray Chercover and Claude Blain have made an application on behalf of the CTV Television Network and TVA. It too proposes an English channel and a French one. The

Bassett and Eaton families, as majority shareholders in Baton Broadcasting Inc., have an important interest in CTV.

Damien Lee of CBR Sports Communications is the only applicant to propose wall-to-wall-sports. Beginning with four hours each on Saturday and Sunday, the plan moves to 24 hours of continuous sports for a 168-hour week. Cinequity Corp. is backing this proposal.

Conrad Black, president of Hollinger Argus, would hold 51% interest in the proposed Standard Broadcasting Corp. Ltd., according to press reports.

Lively Arts Market Builders Inc. (LAMB) is proposed by Edgar A. Cowan, and backed by members of the Southam family, Maurice Strong of the Canadian Development Corp. and Michael Cowpland of Mitel Corp. It proposes to complement other systems with emphasis on cultural programming. The programming would be in English with French specials.

(cont. on p. 17)

## David Silcox to prez of CFDC

OTTAWA—David Silcox, F.R.S.A., has been appointed chairman of the Canadian Film Development Corporation, filling the vacancy created by the resignation of Michel Vennat.

Silcox, a native of Ontario, has held numerous positions in the cultural bureaucracy over the past decade and a half.

He was an Arts Officer for the Canada Council from 1965-1970, a member of the Faculty of Fine Arts at York University from 1970 to 1977, and acted as the Director of Cultural Affairs

for Metro Toronto from 1974 to 1981.

Silcox has been a member of the board of the CFDC since 1971, and served as the Board's Vice-Chairman from 1975 through 1978.

Silcox has also held positions on numerous boards and commissions involved in the visual arts, and has published two books (*Tom Thomson: The Silence and the Storm*, and *Christopher Pratt*) and numerous catalogues and articles.

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## Montreal fest bows with competition, market, confab

MONTREAL—It was an eventful debut. While the Fifth World Film Festival of Montreal opened with Fassbinder's *Lili Marleen* in the glittering Place des Arts, the streets played host to a second manifestation. Some of Quebec's technicians joined forces with more militant directors to protest the amount of money given the festival. As always in Quebec, cinema and politics go hand in hand.

Festival director Serge Losique has followed the same formula as in preceeded years, marrying an Official Competition of 23 films with side events: a selection of German films, another of Latin American films, a selection called Cinema of Today and Tomorrow which regroups more recent works of better known filmmakers, an Hommage section to honor certain directors (Pasolini, Wise, Carle and Kazan this year), and a final selection of Recent Films for Television.

For the first time this year, an Economic Conference has been organized to deal with questions surrounding films for television and the television market, both in North America and abroad. Beginning on August 25 and running for three days, the Conference overlaps with the Film Market.

This year, the Market has been seriously hindered by the postal strike, and by the lean times film merchants world wide are experiencing. While registration is running behind, it would look as if this year's market will be considerably reduced. Its dates are August 24-28.

The Montreal public has turned out en masse, and advance ticket sales are up considerably over last year. With 28 Canadian films scheduled, national product also occupies a larger place than it had previously.

This year, the WFF budget is pegged at about \$800,000, with \$500,000 coming in grants, goods and services from the three levels of government. Although considerable controversy surrounds the management of the festival (and, in fact, provoked a study committee last year made up of film bureaucrats from the federal, provincial and municipal governments), funding was renewed again this year. Neither the direction of the Private funding was increases this year, thanks to ef-

(cont. on p. 21)

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## NFB out of sponsored films by 1986

MONTREAL - After years of discussion and negotiation, the National Film Board of Canada will move out of the domain of the government sponsored film, retaining only "special areas" for production. While maintaining "executive producer" status on all projects, the NFB hopes to contract out all other work within five years.

These are the broad lines of an agreement concluded between the NFB, the Association des Producteurs de Films du Québec and the Canadian Film and Television Association.

Sources at the NFB indicate that the agreement calls for a consultative committee made up of representatives of the three bodies to determine which projects fall under the heading "special areas" and, therefore, will be maintained for production by the Board. The same committee will undertake "studies and strategies" to strengthen the participation of the private sector.

Over the years, an increasing percentage of sponsored work has been contracted out directly from the government agen-

cies and departments instead of going through the NFB as it should by law. "We are doing about \$5-6 million dollars worth of sponsored work now, but we figure there is about \$12 million of production being done by the government," say a source in the Film Commis-

sioner's office. Part of the new agreement involves a collaborative effort to repatriate all production into the Sponsored Program, to be monitored by the NFB.

A public announcement of this agreement is expected later this month.

## CAMPP continues negotiations with DGC/ACTRA as producers representative

TORONTO - John Eckert, the recently elected president of the Canadian Association of Motion Pictures Producers, thinks that the recent defection from CAMPP by the members of the Association of Canadian Motion Picture Companies (the ACMPC) has been overrated.

"We have nine fewer members, and it certainly erodes part of our revenue base, but very few people are producing anything at the moment anyway."

When asked if he felt that the departure had led people to perceive of CAMPP as an organization for line producers, he said that "If I speak out

against that, perhaps I'll be protesting too much. But we haven't changed. We're currently negotiating feature and television contracts with ACTRA and the Directors' Guild."

Other activities at CAMPP include preparations for the pay-TV hearings scheduled for September. CAMPP is preparing an intervention, "but I don't know if we'll find ourselves in a position where we like this part of A's proposal, that part of B's, and something else of C's. We may simply say to the CRTC that we would like to see certain ideas incorporated into whoever's application is accepted."

## Altman: have film, will travel

MONTREAL - The Robert Altman film, *Easter Egg Hunt*, is now scheduled to be shot next year in England. Originally set to go in Montreal this summer, sources at the production company, Canamerica, report that set difficulties are responsible for the change in location.

"It simply became too costly to try to construct the English locations which are required by the film," reported Gilles

Chartrand of Canamerica. The company has decided to move the shoot, and will now use British financial backing instead of Canadian money.

In principle, the film will star David Bowie and Geraldine Chaplin and be made for \$7 million U.S. It is based on a book by Julian Freeman, "Easter Egg Hunt," due to be published this fall.

## Canadians honored at N.Y. fest

NEW YORK - At the recently completed American Film Festival, Canadians walked off with a number of prizes.

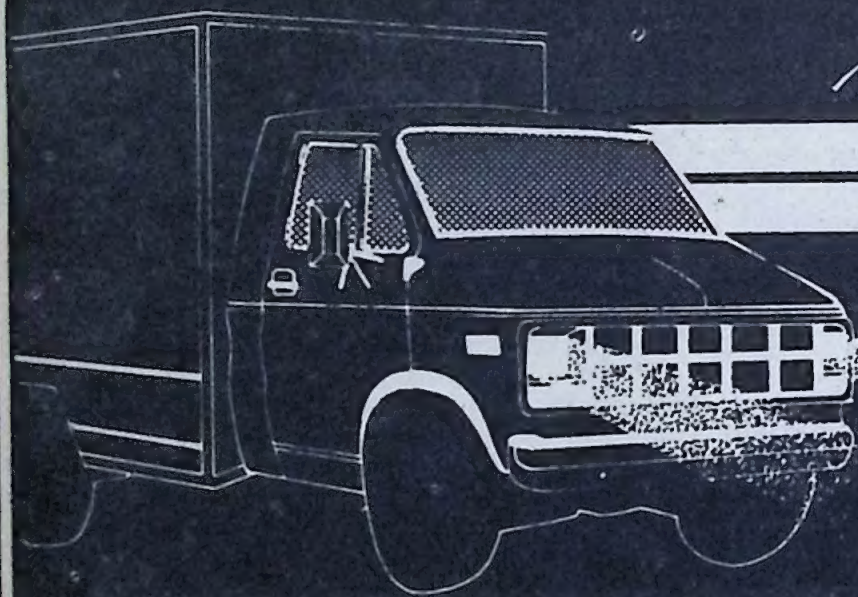
Clorinda Warny's *Beginnings*, from the National Film Board, picked up a Blue Ribbon in the Visual Essays Category. Michael Mills's Oscar-nominated *History of the World in Three Minutes Flat* won a Blue Ribbon in the Humour and Satire class. In the Social Studies Category, *The Ten Thousand Day War* placed second, garnering a red ribbon.

A Blue Ribbon was awarded to *Michael, A Gay Son* (directed by Bruce Glawson) in the Human Sexuality category. The NFB's *Petroleum's Progress* won a Blue Ribbon in the Energy

category. In the field of Mental Health/Guidance, a Red ribbon was awarded to *A Fine Line*, directed by Allen Rogers.

William Fruet's *One of Our Own* was awarded the Blue Ribbon in the Narrative Films category. Phillip Borsos' *Nails*, another Oscar-nominee, won a Blue ribbon in the Business and industry Training Films class.

MONTREAL - Extending the Museum of Modern Art screenings of films from the National Film Board of Canada, the Chicago Art Institute and the St. Louis Museum of Art are both planning 2-month programs for the fall. The New York retrospective ran over a period of 8 months.



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## WHAT THE CRITICS HAVE TO SAY

Gerald Potterton's  
«Heavy Metal»

"Heavy Metal is a first-class entertainment for the class of people whose eardrums are as strong as the pans of a steel band, whose nerves could be used to conduct electricity and whose fantasies tend to be leathery: it is, in other words, a movie for horny, hell-raising teenagers."

— Jay Scott,  
*The Globe and Mail*

"Probably ideal for adolescent boys who like to masturbate to mutilation, decapitation, and annihilation fantasies with racist trimmings from Soldier of Fortune and Terry and the Pirates."

— Jonathan Rosenbaum,  
*Soho News*

"This technically first-rate six-segment anthology has enough marketable elements — an amalgam of science fiction, sorcery, hip humour, violence, sex and a smidgen of drugs — to augur a lively b.o. sway within the core youth market."

Step., *Variety*

"They set out to produce something totally original that would take animation down new and unexplored roads. Instead, the road gets bumpy, and deflects the green ball back into the quick and rudimentary animation of Saturday morning cartoons."

— Ron Base,  
*Toronto Star*

"All in all, *Heavy Metal* is a comparatively painless piece of entertainment. It is not without wit or sophistication, and there are occasional moments

of pathos that are fully earned. It is really too late for me to get very deeply involved with such enterprises, and I have no idea with what age group *Heavy Metal* will find the most favor."

— Andrew Sarris,  
*The Village Voice*

"Superhuman fierceness is at the root of this kind of fantasy, but there are also enough sympathetic touches to make the material involving."

— Janet Maslin,  
*The New York Times*

Les Roses'  
«Gas»

"An amiable but often witless and disorganized farce... The ending is clumsily handled, the colour in the movie is washed out all the way through, and Rose's direction has all the subtlety of a gang of Hell's Angels."

— Bruce Blackadar,  
*The Toronto Star*

"One of the most racist, sexist and disgusting comedies ever. I'm embarrassed to admit that Gas is made in Canada by Canadians for morons."

— Bruce Kirkland,  
*Toronto Sun*

— Step., *Variety*

Pierre-Alain Jolivet's  
"Black Mirror"

"An allegoric, artistic look at life inside a woman's prison. Slow-moving tale is almost relentlessly bleak with brief glimpses of black humour, although not enough to create audience sympathy for charac-

ters or attention to the story.

— Klad., *Variety*

Gilles Carle's  
"Les Plouffe"

"It is a slick and satisfying entertainment that speaks unremittingly, and with no apologies and disguises, of Quebec. In the contest of this notoriously Canada-shy Canadian film industry, that's a bold step indeed."

— Geoff Pevère,  
*Ottawa Revue*

16mm prints stolen  
Telefilm loss insured

TORONTO — Over 300 prints of feature films were stolen from International Telefilm's Toronto warehouse on July 23.

According to Steve Swagman, the value of the prints, all of which were in 16mm, is approximately \$175,000. None of the prints were irreplaceable, but apparently there will be one or two television showings cancelled.

The warehouse was broken into by force, but the thieves seemed to have had no plans but merely grabbed the first few hundred titles. They did exhibit exemplary taste however. Some of the films stolen were Kurosawa's *Throne of Blood* and *Ikiru*, Jiri Menzl's *Closely Watched Trains*, and the British comedy *The Lavender Hill Mob*.

The films were insured and the Toronto Police are investigating the theft.

No. 77 — September 1981

Cover: Selling roses for the cause — or to save his soul? For David (Nick Mancuso), the price of a Ticket to Heaven is more than his friends will let him pay. (See pages 24-28). Photo: Lawrie Raskin.

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# Ranger to head IQC, Fortier to Pay TV UA Classics, NWM buys Ticket

MONTREAL – Producer Louise Ranger will replace Jean Fortier as executive director of the Institut québécois du cinéma. The appointment came at the end of a board meeting, held on August 14. Ranger will assume the post on Oct. 1.

Louise Ranger has worked in many capacities in the Quebec film industry, moving from production secretary through the ranks to work closely with Pierre Lamy as production manager and as producer on many films. Her credits include *Les Mâles*, *Bingo*, *Les vautours*, *The Far Shore* and *L'eau chaude l'eau froide*. Recently, she completed production on the animated television series, *Les Voyages de Tortillard* (see Cinema Canada No. 67).

In a surprise move, Fortier wrote to the board of directors of the Institut several months ago, opening up the possibility of his replacement. Stating that he never intended to hang on to the position, and as he felt a periodic re-examination of the post was appropriate, he opened the door for the board to consider his replacement if it was so inclined.

Fortier and the staff of the IQC have been the object of severe and public criticism from several groups within the industry, and the general stagnant climate in Quebec film production has caused re-evaluation of policies throughout the milieu.

Fortier was also known to be interested in the questions raised by pay TV and thought

to be anxious to get involved in the current debates on that issue.

He is now associated with the pay TV proposal Canadian Première, which was put together by Moses Znaimer, president of City-TV of Toronto.

"All my working life, I've been a consultant, and I would be ready to work with the Institut on that basis, caring for some of the dossiers which are more difficult and with which I have become most involved," he suggested.

Fortier was president of SMA and CROP, both research consulting firms, before serving a six-year stint with the Canadian Radio-Television and Telecommunications Commission (CRTC) where he was especially interested in pay TV.

Armand Cournoyer, who had worked at the CFDC as head of distribution and had been at the IQC in that position for two years, left the Institut on Aug. 7 to move to the National Film Board as head of International Marketing.

His departure and that of Fortier set the scene for a new era at the IQC.

Already, Claude Godbout has replaced Guy Fournier as President of the Institut, Fournier having been moved to head up the Study Committee on the province's projected rewrite of the Cinema Law.

Godbout, president of Les Productions Prisma, and past president of the Association des Producteurs de Films du Québec, and the staff at the

IQC are now representative of a younger generation of filmmakers. Among his credits are the production of Michel Brault's *Les Ordres*, Francis Mankiewicz' *Les Bons Débaras*, and Diane Létourneau's *Les Servantes du Bon Dieu*, all co-produced by Marcia Couëlle.

## Drabinsky buys studio, shoots two in '81

TORONTO – Toronto International Film Studios at Kleinburg are on the verge of being sold to Garth Drabinsky's Tiberius Film Corporation, for a price estimated at between \$1-1.5 million.

The studio, Canada's largest, has been for sale for several years. Currently owned by NTA Canada, a subsidiary of the American company National Telefilm Associates, the studio comprises three sound stages and twelve and a half acres. Included in the deal is a lease on 120 acres of land owned by the Metro Toronto Conservation Authority.

Although press reports stated that Drabinsky had taken a ninety-nine year lease on the Conservation Authority land, this was denied by Dennis Price of the Authority, who reported that the lease on the land was a one year lease which comes up for renewal in October. The value of the lease was placed at between \$12-13,000, but because the lease was being renegotiated, the rental on the land would probably increase. The length of the lease was confirmed by another source.

Drabinsky told the *Toronto Star* that his company was acquiring the studio because the establishment of pay-TV would increase the demand for studio space.

Tiberius' production *The Amateur*, was shot in large part on sets constructed at Kleinburg, and *On the Brink*, to be helmed by Michael Ritchie, will go into production at Kleinburg in January, 1982 upon the completion of *Tijuana*, a youth comedy scheduled to shoot in Southern California next month.

Both films, according to Linda Friendly of First Performance Public Relations, will be made under Tiberius' production and distribution deal with 20th Century-Fox. Twentieth will also be releasing *The Amateur* in the U.S. February 2, concurrent with the film's Canadian release through Pan-Canadian films.

*Tijuana* will be shot entirely in the U.S., and will not qualify as a Canadian film for purposes of certification.

TORONTO – Roland Cohen's \$4.5 million movie, *Ticket to Heaven*, has been acquired for American distribution by United Artists Classics, the specialty arm of the United Artists distribution chain. In Canada, the rights were acquired by New World-Mutual, which intends to open the film on October 23, following the gala premiere scheduled for the Toronto Festival of Festivals.

*Ticket to Heaven* was recently screened in competition at the Taormina Film Festival in Italy, where it walked away with the Best Film Award and

an acting prize for lead Nick Mancuso. The picture was also awarded the BNL-AGIS parchment, which will underwrite the cost of ten prints for whoever handles the film's Italian distribution.

Elsewhere on the distribution scene, Garth Drabinsky's 1977 production, *The Disappearance* and Film Consortium's *Circle of Two* have been scheduled for American distribution by World-Northern, which has slated the films for fall release of more than a thousand prints.

Canadian productions.

## Cineplex to open Quebec site

MONTREAL – Quebec's first Cineplex opens here in September at 2001 University and de Maisonneuve.

The nine-theatre, 828-seat cinema complex is located on the track level of the McGill Metro Station. Montreal's Cineplex contains the largest number of cinemas under one roof in the province.

The new cinema complex will feature international films from around the globe, including cinema classics, art films, retrospectives and, for young audiences, children's films. It echoes, on a smaller scale, the multi-theatre concept originat-

ed by Cineplex, Toronto Eaton Centre with 21 screens – the world's first and largest Cineplex under one roof, as noted in the Guinness Book of Records.

Cineplex Corporation is the Canadian company that pioneered the multi-screen concept of film viewing in Canada and the U.S. Cineplex now operates 88 screens across Canada and expansion plans include a total of 200 screens by the end of this year.

U.S. expansion plans are now in progress, with locations already confirmed for Los Angeles, Houston and Denver.

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## Montreal shoots pushed back to fall

MONTREAL - Production plans across the city are being put back, the result of tight money, dried-up sources of financing, and slow returns on completed projects. (See Production Guide for details.)

Most remarkable is the silence which surrounds the members of the Association of Canadian Motion Picture Production Companies (ACMPC), those nine production houses which declared themselves the "Canadian Majors" last April.

Of the above, only Filmplan in Montreal seems ready to shoot, planning a late August start on *Models* after having twice pushed back the starting date. Although *Videodrome* is also scheduled for 1981, *Diplomatic Immunity* has been indefinitely postponed.

At Astral, the low-budget Israeli co-production *Miri* may

go, but nothing is settled, and no other film is in the works. Late last year, Astral had expected to make three majors films with three majors Canadian directors and distribution deals with the American majors.

Dal Productions professes to have no project ready, and Ron Cohen's George Carlin film has been postponed regularly since June. No one there will release any information on the project.

I.C.C. and R.S.L. are still winding up films made earlier this year (*Quest for Fire* and *Paradise*, respectively), and staff reductions are taking place in most of the above companies with more departures expected.

*Hit and Run* from producers Joseph Beaubien and Nicole Boisvert is now scheduled for September, after having been put off for script reasons since last year.

Next door, producer Claude

Léger has postponed the start of *The Neighbour*, having first announced a shoot for July 24 and then July 31.

A low-budget film by L.N. Films, *Les mémoires d'une chanteuse allemande*, has been moved from August 14 to October, while R.J. Langevin's *St-Louis Square*, reported to be helmed by Gilles Carle, seems indefinitely put off.

Claude Castravelli is currently in production with Yves Hébert on *Les transistors*, but partners Sam Gabamonte (*Double Barrel*) and Jacques Raymond (*Gunsmith*) are both sitting with films ready to roll if the financing comes into place.

Even Robert Altman can't get a Canadian film together. Montreal producers at Canamerica have announced a British shoot for early next year for *The Easter Egg Hunt*.

## Toronto expects about \$40 million in all

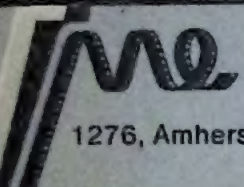
TORONTO - According to Brian Villeneuve of the Ontario Ministry of Industry and Tourism, Ontario will be lucky to see \$40 million in production year. Approximately \$20 million (almost half of it on Garth Drabinsky's *The Amateur*) has been spent so far, and with three productions before the camera currently (*Deathbite*, *Humungous* and *Battlezone: Adams High*) adding another \$10,000,000 to the total. With Filmplan's

*Videodrome* set for the fall, the \$40,000,000 total seems within reach.

While Villeneuve agreed that this was indeed the shakeout year that everyone had predicted, he noted that the film industry wasn't the only sector of the economy suffering. "Everyone who has to borrow money has been hit by the high interest rates."

Naish McHugh of the Toronto City Planning Office, says that

the number of shooting permits issued by his office is down considerably this year, partially due to the production cutbacks, and partially because of the three month old CBC strike. "Last year we issued over 500 permits to the CBC alone. This year, the bulk of the action is with commercial houses like Partners, TDF and ADS, with some contribution from CFTO and TVO."

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The Yorkton International Short Film and Video Festival — November 2 to 8, 1981



## Saguenay closes

TORONTO—The distribution company Saguenay Films Ltd., now insolvent, is being closed on Aug. 28 by president-founder Martin Bockner. The contractual arrangements which Saguenay had with American distributors have been terminated, with Crow International moving to Ambassador and Group I going to Frontier.

Bockner, a 36-year veteran of the film business with over 20 years in executive positions, is currently taking responsibility for winding up the operation.

## Canadian directors lead in top grossers

TORONTO—As of November 1980, 11 of the 13 top-grossing Canadian films had been directed by Canadians.

So reports Lew Lehman, president of the Directors Guild of Canada. "We had been after the Canadian Film Development Corp. for a long time to release the figures," Lehman told *Cinema Canada*.

The Guild has long opposed the wholesale importation of foreign directors to work on Canadian shoots, maintaining that the best results can be obtained by native producers. The CFDC figures, just recently furnished to the Guild, seem to back up this claim.

## Kaczender back, Chanel for release

MONTREAL—After having overseen the post-production on his film *Chanel Solitaire*, George Kaczender is back in Montreal, testing the waters.

The film, starring Marie-France Pisier and based on the life story of Coco Chanel, cost \$7 million and is a Franco-English co-production, involving American producer Larry Spangler.

Sales of the film reportedly went well at the Cannes festival, and Kaczender is now weighing the benefits of remaining in Canada or moving permanently to France. The period film, the largest he has ever undertaken, has good advance reports, according to sources.

## Levitt-Pickman reach for Lucky Star

NEW YORK—*The Lucky Star* by Max Fischer will open at the Sutton VI in New York City on Nov. 6, reports Harry Abramson of Levitt-Pickman Film Corp. which has picked up the U.S. rights.

"The film needs special handling, and we're prepared to see that it gets it," says Abramson, who has also distributed *The Europeans* and *Lovers and Lies*. "What an independent distributor can offer is care, good planning, and follow-up. We'll see that a film like *The Lucky Star* doesn't get lost in the shuffle. It's essentially a critics' film, and we'll do our best to see that it reaches them."

*The Lucky Star*, produced by Télémétropole, Claude Léger and Pieter Kroonenburg, was well received at the Cannes festival 1980, winning a popular French award. World sales had been handled by I.C.M. Marketing which closed shop last year. André Fleury of Télémétropole concluded the distribution arrangement with Levitt-Pickman.

## Jazz greats gathered as Mann shoots docu

TORONTO—*Imagine the Sound*, a feature documentary concentrating on the work of jazz pioneers Archie Shepp, Bill Dixon, Cecil Taylor and Paul Bley, will premiere at the Edmonton Jazz Festival the week of August 16.

The pic, which was shot in Toronto by Ron Mann, who also co-produced with Coda magazine publisher Bill Smith, will follow the Edmonton preem with Eastern Canada bows at the World Film Festival in Montreal and Toronto's Festival of Festivals.

In Montreal, the film will be a part of the "Cinema of Today and Tomorrow" category, and in Toronto it is being filmed outside the various fest series as a Special Event.

According to Ron Mann, there have been talks with the New York and London fests, but no word.

Director Mann is excited about the film's prospects. "This is the first time anyone has put the most verbose, the most articulate of these musicians on film. People came from Italy and Vancouver to watch the shoot. All the musicians created new material for the film."

Mann hopes for a theatrical

release by the distributor, International Telefilm, perhaps with concerts by the principal musicians in conjunction with openings. At the same time, though, "the historical value of the film makes its shelf-life perpetual. There is simply no other footage on a lot of these players."

*Imagine the Sound* was shot in 16mm and blown up to 35mm, but this didn't stop the producers from using some top-line tech talent. Director of photography was Robert Fresco and Sonya Polonsky, who served as first assistant editor on *Raging Bull*, cut the film. Sandy Kybarots of the CBC handled the art direction. Emile D'Antonio, the noted American documentarist (*Millhouse*, *Point of Order*, *In the Year of the Pig*), acted as creative consultant.

## China docu sells well

TORONTO—The CBC has picked up a 6-hour documentary on China, shot by Canadians earlier this year during a 3 1/2 month stay in that country.

Don Duprey, an executive producer on the series, which was made by D.F.S. China (cont. on p. 14)

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## Delays continue as NABET holds, Journal et al put off until next year

TORONTO - To no one's surprise, Peter Herrndorf, the vice-president of CBC's English language services, announced that *The Journal*, an hour-long public affairs program set to follow the National, has been delayed at least until early winter, and possibly as late as January, depending on the resolution of the NABET strike which has crippled the CBC since May.

CBC's fall programming will all be delayed by the strike, with such programs as *Quarterly Report*, *The Fifth Estate*, *Marketplace*, *Home Fires*, *The Great Detective* and *I Married the Klondike* in limbo.

According to Herrndorf, the fall schedule of every network in North America had been hurt by the writers' strike in the U.S., but the CBC has been especially hard hit by the lack of technicians.

As replacement programming the CBC has acquired the BBC mini-series, *Brideshead Revisited*, a package of thirteen features from MGM, thirteen episodes from *The Paper Chase*, a one-hour series of SCTV, and a package of Canadian features that had original-

ly been scheduled to air in January.

The Canadian features are *The Silent Partner*, *Murder by Decree*, *Klondike Fever*, *Mr. Patman*, *Suzanne*, *Wild Horse Hank*, *Circle of Two*, *Title Shot*, and *Power Play*. The series will be hosted by CITY-TV's Brian Linehan.

One of the reasons for *The Journal*'s delay has been the minimum 12 to 16 weeks of technical pre-production demanded by the international bureaus of the program - satellite hookups and studio shake-downs.

The *Journal* already has thirty-five editorial and support personnel on staff. Industry estimates of money already spent on the show run as high as two million, although no one at the CBC is willing to release figures. According to Herrndorf, the CBC never reveals program budgets.

When asked if he felt rumours of the CBC's potential demise due to the strike were greatly exaggerated, Herrndorf cited the example of numerous daily newspapers which have survived lengthy strikes, some as long as eight or nine months.

While admitting that the CBC had lost a fair amount of money because of the strike, he felt that the TV arm of the corporation would recover quickly. "All those creative people have been prevented from doing what they love to do best."

Clive Mason of CBC-Radio said that radio would recover more quickly than television, because the shows affected were produced daily, and thus require far less pre-production than television.

TORONTO - Simcom's production of *Melanie*, starring Burton Cummings and Glynnis O'Connor, has been acquired for American theatrical distribution by Avco Embassy, who handled Simcom's *Prom Night*.

Although no details on the deal have been made public, the distrib rights did not include Canada. A separate deal is being made for Canadian distribution.

The American release of the film is scheduled for October or November. *Melanie* was produced by Peter Simpson and directed by Rex Bromfield.

## After Axe preems at Montreal screens then at Toronto fest

TORONTO - *After the Axe*, an hour-long 'documentary fiction' produced by Steve Lucas and Sturla Gunnarsson for the National Film Board's Ontario Regional Office and the CBC, will be screened at this year's World Film Festival of Montreal.

The film, which resembles a white-collar version of CBC's *The Winnings of Frankie Walls*, tells the story of a forty-year-old marketing vice-president who becomes involved in a company power struggle and loses, with the result that the winner fires him.

After getting the axe, he is taken in hand by a relocation counselling service, tested, interviewed, prodded, poked and generally examined for placement in a new position.

Aside from the hero, played by James Douglas, and his family, most of the cast of the film were people who held the jobs they portray in the film - a relocation counsellor, a corporate head hunter, a psychologist - and the script, by Lucas, was a blend of scripted dramatic action and the actual interviewing, testing and counselling that a displaced executive would go through.

Lucas and director Gunnarsson are pleased with the film, which is the first film on the subject. With a fall screening tentatively slated for CBC, they have had some discussions with the American networks, and hope to make some contacts at the Montreal Festival. Lucas feels that it would be an ideal film for U.S. television, for relocation counselling (known in the U.S. as 'outplacement') is a multi-million dollar business.

Aside from the distribution of *After the Axe*, Lucas is currently developing a new project, *Strictly Business*, which will examine the economic and political involvement of Canada in Latin America.

When asked if it would be a similar blend of documentary material and fiction, Lucas replied, "It looks more similar all the time."

MONTREAL - *Imagine The Sound*, the film which premiered at the Jazz City Festival in Edmonton, got a rave review in the *Globe and Mail*. Calling the film, "not a jazz film but the jazz film... supreme in a small field," reviewer Mark Miller went on to praise the sound recording.

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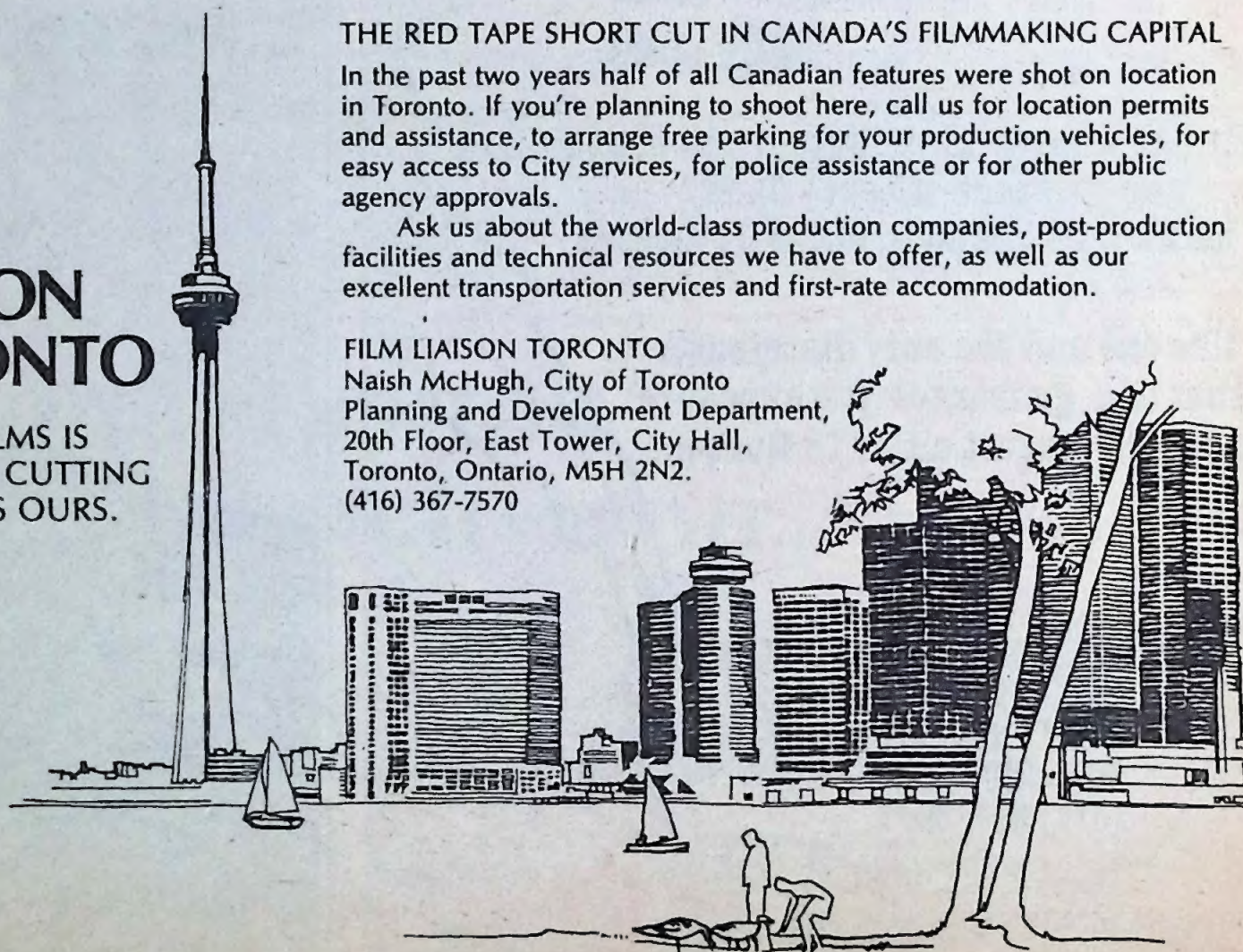
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# Horror takes back seat as comedy and drama head fall dist sked

TORONTO - Comedy and drama highlight the early fall release schedule, with a light mix of horror to season the blend, and two literary adaptations for spice.

United Artists is offering the adaptations, with Karel Reisz's

film of John Fowles' *The French Lieutenant's Woman* opening on September 18 and Ulu Grosbard's adaptation of John Gregory Dunne's *True Confessions* following a week later. Meryl Streep stars in Fowles' period romance and *Confes-*

*sions* features two top box-office draws, with Robert Duvall and Robert DeNiro as the brothers in this forties mystery.

Universal opens John Landis' *An American Werewolf in London* August 21. *Werewolf* comes with a catchy advertising line - "From the director of *Animal House* - a different kind of animal" and good word of mouth from sneak previews in the U.S.

Another *Animal House* alumnus appears September 18 with John Belushi in a romance with Blair Brown in Michael (Coal Miner's Daughter) Apted's *Continental Divide*. Also from Universal is *Honky-Tonk Freeway* from John Schlesinger, the last of Universal's pickups from AFD. It opens September 4.

With a woman appointed to

the U.S. Supreme Court, Paramount has the very timely *First Monday in October* opening August 24. Jill Clayburgh and Walter Matthau take the leads played by Jane Alexander and Henry Fonda in the original Broadway production. Paramount also has *Night School*, a suspense thriller opening September 11 and *Mommie Dearest* with Faye Dunaway and Joan Crawford and Diana Scarwid as Christina Crawford under the direction of Frank Perry. This Frank Yablans production opens September 25.

Twentieth Century Fox has *Chu Chu and the Philly Flash* opening on August 28, with Carol Burnett and Alan Arkin in the title roles. As one can tell from the casting and title, the film is a comedy.

Warner Brothers opens *Body Heat*, a murder mystery with

William Hurt, Kathleen Turner and Richard Crenna on August 21 in Toronto, with wide break planned for the fall. Also getting the exclusive treatment is Sidney Lumet's *Prince of the City*, a two-hour, forty-five minute drama which breaks in Toronto and L.A. on the 28 (following the New York premiere) with further exclusive breaks slated for October.

Columbia has one film, Neil Simon's *Only When I Laugh*, which toplines Marsha Mason, Kristy McNicol, James Coco and Joan Hackett. The comedy opens September 25.

New World Mutual opens *The Night the Lights Went Out in Georgia* on September 11, with Kristy McNicol, Dennis Quaid and Mark Hamill under the direction of Ronald F. Maxwell.

## Indies line up new fall pics

TORONTO - As the majors take a slight breather after the big summer releases, the independent distributors move to take up the slack.

Pan-Canadian has several possible films, depending on theatre availability and the popularity of current product. John Waters' "Odorama" comedy, *Polyester*, will open as soon as possible following its mid-night screening at Toronto's Festival of Festivals. The film is already playing well in Montreal where it was released by Vivafilms. *Surfacing* is slated for a Toronto opening after its good showing in premier runs in Vancouver, and the Russian film *Oblomov* is also a possibility. On the west coast, Pan Canadian will finally be opening the Australian film, *The Getting of Wisdom*, which follows strong showings by other Australian films in Vancouver.

*Moscow Does Not Believe in Tears* and *I Sent A Letter to My Love* are also slated for fall openings in the west, following solid business in Toronto.

New World Mutual has two films - the Chuck Norris martial arts actioner *An Eye for an Eye* and *Richard's Things*, a drama starring Liv Ullman which has received good critical support in New York. Also slated from NWM is the October 23 preem of Ralph Thomas' *Ticket to Heaven*.

New Cinema, distributing in Canada for U.S. Classics, wowed by the strong, record-setting early business of Fassbinder's *Lili Marleen* in Toronto, will follow the German film with Ivan Passer's *Cutter's Way*, starring Jeff Bridges and John Heard, and the Canadian premiere of the complete version of Martin Scorsese's *New York, New York*.

## Surfacing bows in warm B.C.

VANCOUVER - The Claude Jutra film *Surfacing* grossed \$16,953 in its first eleven days at the Bay Theatre.

The world premiere July 23 was co-hosted by the movie's stars Joe Bottoms and Margaret Dragu. Charlton Heston and his son, Vancouver producer Fraser, attended.

Heston, commented as he left the theatre at the conclusion of the movie: "I don't see many Canadian films but if this is what's going on in this country, you've got it made!"

Early box office returns showed *Surfacing* one of the strongest entries in the recent history of the Bay Theatre, with \$11,050 the first week and \$5,903

in the next four days. The Beryl Fox production was riding the crest of a report in Macleans which profiled Director Claude Jutra and stated flatly: "*Surfacing*, Jutra's first major film in eight years, shows he is still Canada's top director."

The movie premiered with a "Mature" rating from the B.C. Censor and a warning "not suitable for children," because of a near-rape sequence, and a scene in which a woman is forced to dance naked around a dead bird. The B.C. censor objected that the scenes were "dehumanizing to women" and "spiritual rape."

The film is distributed by Pan-Canadian.

## Business as usual despite censor changes

TORONTO - Toronto's two main theatre chains have not noticed any major effects from the recent changes in the restructuring of the censorship classifications.

According to Don Watts, Director of Advertising and Sales Promotion for Famous Players Theatres, "It's hard to determine when you have a picture that's doing well. On a popular picture like *Raiders of the Lost Ark* or *Superman II*, the box office can increase slightly for a number of reasons. The reports that we get from the theatre managers are

that it's a good system - people seem to have caught on to the changes."

Lindsay Martyn, the Ontario (A) Supervisor for Canadian Odeon, says that there reports indicate no major changes in the box office, but some managers had reported that matinee business was up slightly.

Martyn added that it was difficult to tell, as there seemed to be a larger number of family-type pictures this summer.

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# Bank of Montreal backs Banff fest, offers award for excellence

BANFF — The Bank of Montreal Award of Excellence will be introduced at the 1981 Banff International Festival of Films for Television. Festival Executive Director Carrie L. Hunter has announced.

The Award will be made to

the Canadian chosen by his or her peers in the industry as having made a contribution of excellence to television programming in Canada.

"The purpose of this new award," says the Bank, "is to recognize and encourage ex-

cellence in television programming in Canada. This underlines the Bank of Montreal's earlier decision to become the principal private sector supporter of the Banff Television Film Festival."

"The Festival and the Bank of

Montreal want to honor a Canadian whose work has elevated the standard of television programming, whether in artistic or technical ways," Hunter said.

"We are inviting nominations from filmmaking associations and institutions, from in-

dividuals within these organizations or from people within the television industry throughout the country."

## Banff blitz for three

MONTREAL — The Banff blitz hit Montreal and Toronto Aug. 12-13, running back-to-back press conferences for the Banff International Festival of Films for Television (Sept. 20-30). Following up a similar New York conference, hosted by Canadian ambassador Ken Taylor, the Banff organizers have taken the lead in trans-continental p.r.

The festival, which had a most promising start in 1979, only to run into funding snags in 1980, was listed as the second most important television festival worldwide in the evaluation of those writing during the MIP-TV market at Cannes this year.

Sponsored by The Bank of Montreal, the province of Alberta and the government of Canada, the 10-day festival will hold competitive screenings of 35 mm., 16 mm., and video films, at the Banff Centre of the Performing Arts. Over 300 films will be screened from 35 countries.

Simultaneously, organizers will stage five seminars with renowned international film experts as panelists; showcase 1981-1982 television programs from around the world, and present several world premiere films, including *Pippin*, produced by Hilly Elkins and David Sheehan.

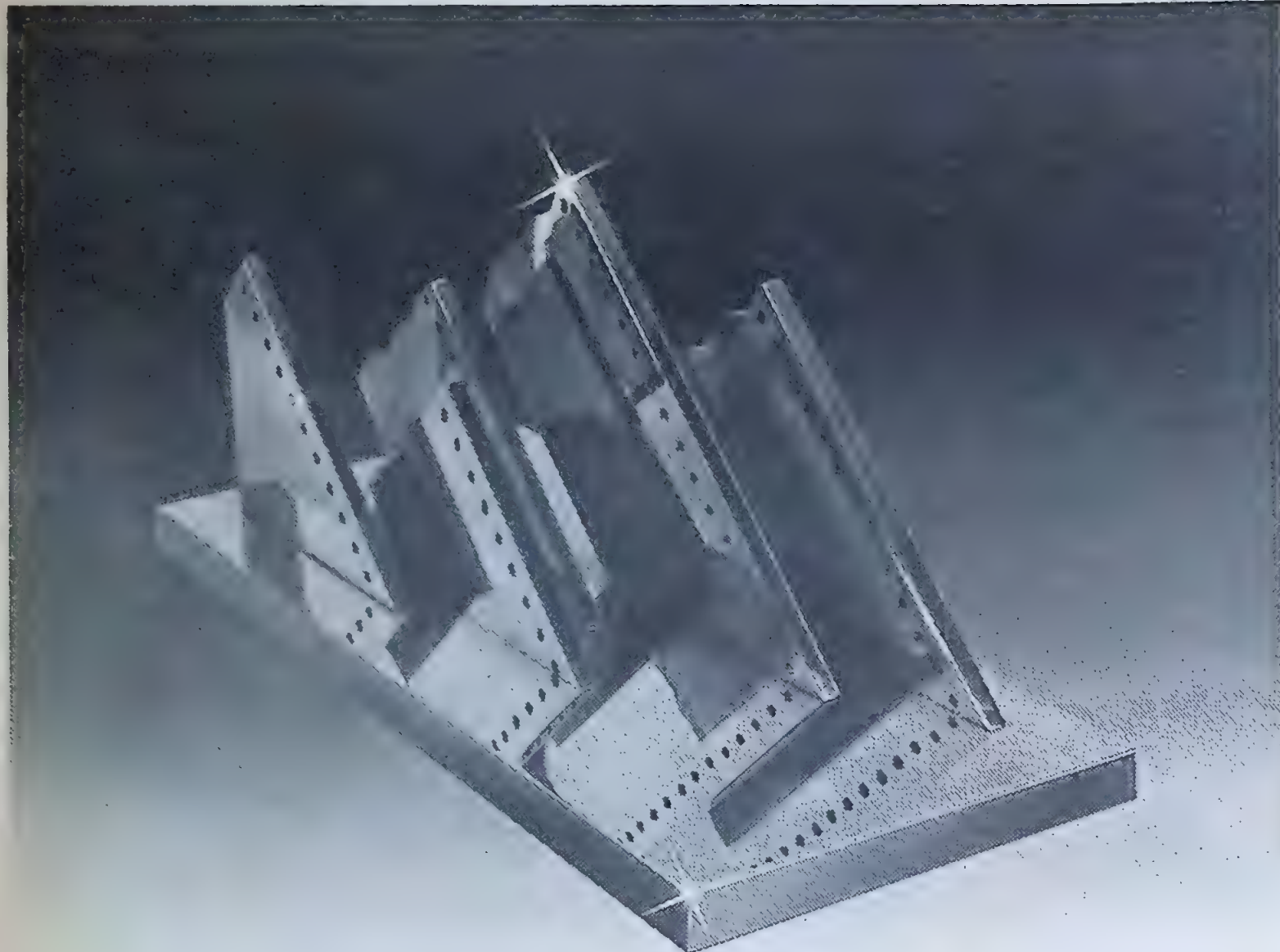
This year, the Banff Festival will also pay tribute to great American comedy, and to International documentary films which have had a social impact on the world.

The competitive categories of films produced on television, between July 12, 1980 and August 1, 1981 are: Television Features; Drama Specials; Limited Series; Continuing Series; Documentary (Social & Political); Documentary (Travel, Leisure & Wildlife); Children's Programs and Situation Comedy.

All entries vie for "The Rockie", a polished bronze sculpture of a mountain, and for a cash award of \$5000 which is presented to the director of the grand prize winner of the festival.

The 1981 Banff International Festival of Films for Television has recently extended its deadline from August 5 to August 25, due to the postal strike in Canada. "This has caused delays in festival material leaving and entering the country, and therefore all entries and inquiries coming into Canada should be sent by air", cautions director Carrie Hunter.

The Rockie



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## Torstar winds down Nielsen-Ferns Principles start up new production co.

TORONTO — Nielsen-Ferns International Ltd., controlled by Torstar Corporation, will not undertake any new productions. The operation is being wound down and, while the principals Pat Ferns and Richard Nielsen hold management contracts with the company to complete all productions recently begun, Canada's "largest independent producer of television programming" will no longer figure largely on the Canadian production scene.

In a July 23 announcement, Nielsen and Ferns announced that they are independently setting up another production company to "set up a new program development and production company geared to the future of pay-television in Canada."

"The new company is called Primedia Productions Ltd.," Ferns told *Cinema Canada*, "and we have optioned all the projects held by Nielsen-Ferns with the exception of the Harlequin stories."

According to Ferns, the press reports of the demise of the company Nielsen-Ferns were inaccurate. Philosophical differences played a greater role than did the financial record of the company.

Nielsen-Ferns Inc., founded in 1972 and bought by Torstar in 1976, was Canada's only film and video production house, backed by a major financial consortium not actively involved in broadcasting. For many, it seemed a model after which independent producers might attempt to structure their operations, buffering the obvious difficulties of independent production by big money.

Before the creation of that company, both principals had been at the CBC.

According to press reports and persistent industry rumours, Torstar has been unhappy with the company's financial performance for a

while, and is closing down the company because it is unable to return adequate profit on the original investment. Ferns objects to these charges.

"The company has been profitable a couple of years, and not profitable a couple of years. This year could have seen a significant loss, due to the heavy production schedule, but the reasons for the parting of the ways stem from the emergence of differing philosophies," explains Ferns.

From the outset, Ferns and Nielsen have been interested in developing Canadian programming. "As time went by, the people at Torstar became increasingly interested in concentrating on the American market. We preferred to continue working in international co-productions as a route to the development of some more original programming, geared to the Canadian market," Ferns continues.

Moreover, both men were intent on taking an active role in the advent of pay-television in Canada, and wanted to be positioned to contribute to that debate. When Torstar sold its shares in Western Broadcasting in February, Ferns says that the rupture was inevitable. "We had hoped to time the separation so that we would be out of the company before the CRTC stopped receiving pay-TV applications." As it was, the separation came after that date, but before the CRTC made public the list of applicants.

"We will own the new company, and we will set the course for it," concludes Ferns.

Among the first moves of Primedia has been the backing of the Performance — The Canadian Entertainment Network application for the pay-TV license. By mid-August, both Ferns and Nielsen were in Alberta, rustling up support for the application and, conceivably, funding for their new

venture.

Meanwhile, the company Nielsen-Ferns will remain a business entity for some time, to complete current productions, and honor commitments to shareholders who have invested in its movies. It will also continue to oversee the effective distribution of those films.

*The Wars*, the National Film Board — Nielsen-Ferns production, and the 13-part documentary *Ark on the Move* are among the programs currently in production there.

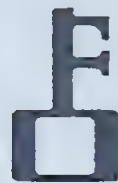
## CFDC backs guaranteed deals

MONTREAL — Although the Canadian Film Development Corporation has not yet articulated its policy concerning investment in films other than features, executive director André Lamy told *Cinema Canada* that the CFDC will back films which have guaranteed distribution and other interested investors.

The CFDC's mandate was recently enlarged by the Minister of Communications to include short films as well as features. In his comments, Lamy mentioned especially documentaries and animated films.

"Some educational films will become eligible for investment from the CFDC," Lamy said. "We'll be looking to see that films have a target clientele, and a distribution network — whether that be television or through for instance, a government agency, like the Minister of Education."

In general, a film will be more likely to receive CFDC help if it has already interested a television network like the CBC, Radio-Québec or TV Ontario, or has guaranteed backing from another financial source.



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## Potterton finishes Metal in record time, happy

TORONTO - The Disney production of *The Fox and The Hound* took almost seven years from start to completion. Ivan Reitman's production of *Heavy Metal*, currently in North American release through Columbia, took eighteen months from the time director Gerald Potterton began to coordinate the teams of animators who produced the episodes that make up the completed film.

Potterton would at first glance be an odd choice for a film which trades heavily on sex, violence and fantasy, being best known for his NFB animation of Stephen Leacock's *My Financial Career*, the late Buster Keaton's last short, *The Railrodder*, and *The Rainbow Boys*.

Potterton admits that he was surprised when he began to read the script. "At first I asked 'what have I gotten myself into?' but then I began to see certain graphic possibilities in the work."

According to Potterton, he was chosen to head up the production for three reasons - first because he was a Canadian, second because Reitman was familiar with his work on *Yellow Submarine* and *Raggedy Ann and Andy*, and third because of his background in live-action film as well as animation.

The job was less one of direction than production, "more of a traffic cop's job," especially with Reitman off at work on his own feature, *Stripes*, and teams of animators at work in London, Los Angeles, Ottawa, Montreal and Winnipeg.

Aside from the geographic sprawl of the project, the main worry for Potterton was making the stories hang together - "It's very risky to do anthologies of stories. So far, we've found that different people like different stories."

Another problem was the sheer amount of drawing - particularly drawings of the human figure. "We had animators working who'd never drawn the human figure before. That's one of the problems (Ralph) Bakshi has, it's the reason he just has people paint over the rotoscopes." (Rotoscoping is a process of animation that involves photographing your story as live action and then drawing over it.)

"Most of our animators felt that they were working on something special. Animators who work on the same characters for a long time can become rather jaded - but that didn't happen on our production."

Potterton had nothing but praise for the animators whose work he coordinated on *Heavy Metal* - a group that included animators from seventeen countries. "We gave them a script and an idea of the design of the film - each segment has a specific design."

"I'm very pleased with the way the film turned out. We could have used more time, but the quality of the animation is very high. I don't think it's a step backward for animation. Some critics aren't going to go for it at all - but you have to expect that with the sort of film it is."

Exhausted after the hectic months of *Heavy Metal*, Potterton is considering several projects for the future, including a live-action science fiction film with an animated orientation. But at the moment, "I'm just going to have a rest, actually."

## LA grosses great, Reitman scores again

LOS ANGELES - Yvan Reitman's production of *Heavy Metal* opened August 7 to spectacular box office, pulling in \$3,773,660 in four days in 621 theatres throughout North America.

At the Cinerama Dome in Los Angeles, *Metal* did \$70,528 in its first four days, including \$21,243 on Saturday. At New York's Embassy I on Broadway, the movie broke the seven day house record in four days with \$63,135.

In Toronto, *Metal* opened to

\$31,393 : \$7,275 on Friday, \$9,792 on Sunday and \$4,774 Monday - at the Varsity Theatre.

According to Robert L. Friedman, President of Domestic Distribution for Columbia Pictures, Columbia is very happy with the opening weekend figures. "We've had a very good summer, first with *Cheech and Chong's Nice Dreams*, then with *Stripes*, (produced for Columbia by Ivan Reitman) which has done \$56 million, and now *Heavy Metal*."

## Kent gathers cash, moves on Battlezone in Toronto

TORONTO - Arthur Kent, best known to most Canadians as a CBC news reporter and brother of ex-National anchorman Peter Kent, has moved into a new field, feature production.

Kent's first theatrical feature, *Battlezone: Adams High*, goes before the cameras at Toronto's Central Tech High School on August 17, despite a week's delay in preproduction due to financial difficulties which caused the Director's Guild of Canada to pull its personnel from the production.

According to Kent, the problem was caused by two factors. First, the film's \$4.3 million budget is being raised without the help of either banks or interim financiers, but was sold to investors through private subscription in Alberta (mostly Calgary) by Westfield Securities of Canada. This dealing with individual investors led to the problems because of the mail strike. "It's hard to get a courier in Calgary at the best of times, and with the strike on, we had to contact every individual in person," Kent told *Cinema Canada*.

The production now has \$3.3 million in hand, which will enable them to get through post-production. The other million in the budget is for financing fees, a completion bond, and to cover some of the development costs.

Novice producer Kent has no doubts about the marketability of his story, which he described

as a cross between *To Sir With Love* and *Dirty Harry*. The story, which was developed by Kent, John Saxton (whose last script was *Happy Birthday to Me*), and director Mark Lester, whose previous work includes *Truck Stop Women*, *Steel Arena* and *Roller Boogie*, tells of a high school teacher in an American inner-city high school who can no longer close his eyes to the hoodlumism, violence and crime which controls his school.

"I didn't let my journalistic background go to waste," said Kent. "While we were working on the script in L.A., the *Times* came one day and some kid had been murdered when he refused to pay up to the school's protection racket. We tried to keep our story as current as possible."

The package was designed, says Kent, as a movie with marketable elements - youth, music, action, and a classic conflict between the elements of order and nihilism. "Our kids aren't misunderstood - they're bad... Let's face it, we're not talking about petty crime - we're talking about schools installing metal protectors."

Despite the production's ability to raise most of its budget prior to production, it faced the same problems most producers face - particularly the cost of borrowing money. "Only secondarily did we take advantage of the tax shelter - had we not been able to demonstrate that we were first and foremost a commercial venture, we wouldn't have gotten the production off the ground."

The film will be largely crewed by Canadians. IATSE cameraman Bert Dunk will act as director of photography, Tony Lucibello is first assistant director and Ted Watkins will run the art department. Henry Richardson, whose previous work includes *The Kidnapping of the President* and *Curtains*, will cut the film, with post-production chores taking place at Film House.

The shoot is scheduled for seven weeks in Toronto.

(cont. from p. 9)

Series, reports that other distribution deals are developing, and that the CBC should have it on the air by February or March.

"We have good access to places and people in China, and I think we've brought home more than the other film crews who have shot there," says Duprey.

The film was made with tax shelter money, thanks to a single investor. Other executive producers on the project are John Fisher and Paul Lin. Currently, three editors are busy cutting the film.

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## NFB opens LA Center to help promotion

LOS ANGELES - On October 1, the doors will open to the Film Canada Center, the National Film Board initiative to promote better opportunities for Canadians through closer ties to the American film community. Expanding the audience for Canadian films, and winning a larger share of the international market will be prime objectives of the Center.

Speaking before The Canadian Society of Los Angeles, executive director Roland Ladouceur announced that the center will aim to develop 60 million dollars of creative and business activities for the Canadian film community over the first three years of operation. In addition to the cultural impact, the boost is projected in terms of sales, royalties, investment capital and service payments.

"Canada offers a first class environment to combine artistic excellence with commercial success," Ladouceur said. "However, our film resources are not fully utilized because of the modest size of the home market, the high cost of making films, the limit to government assistance and the difficulty of assembling all required funding."

Film Canada Center hopes to add new strength to the Canadian film economy by promoting the locations, studios, laboratories as well as the creative and technical skills available in our country. The center will also provide marketing support for quality Canadian films, better access to local financing sources, easier production arrangement plus various liaison and promotion functions.

The Center is sponsored by the National Film Board.

MONTREAL - National Film Board directors Yves Dion and Co Hoedeman will both be travelling soon with their films. Dion is due at the Malaga Scientific Film Week, and Hoedeman is off to the Cambridge Animation Festival.

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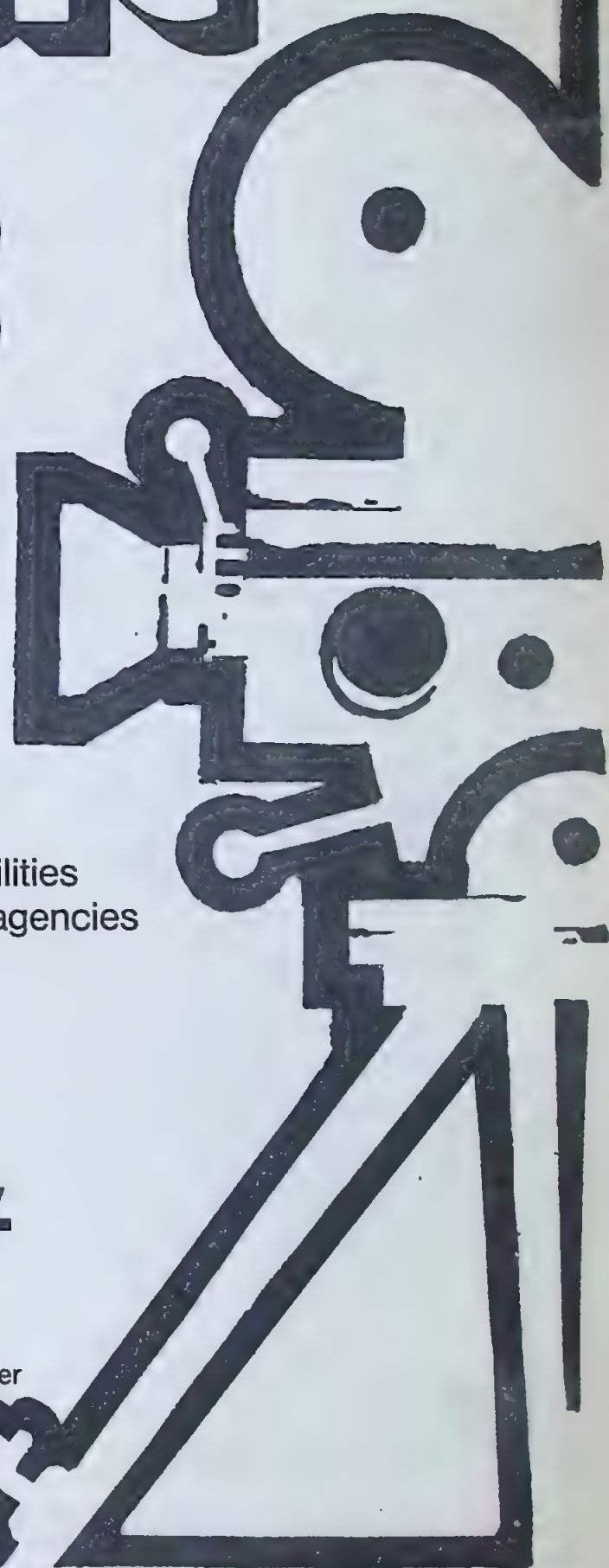
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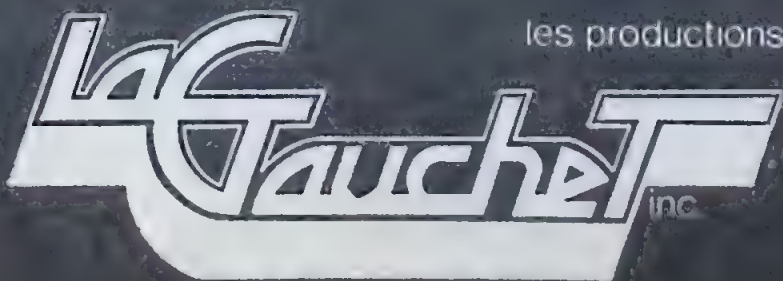
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# Montreal mix of language, culture a plus for foreign productions

The following article is the third in a series. Cinema Canada has asked the various provincial agencies to comment on On Location Shooting in their provinces.

MONTREAL — Shooting a film in Montreal is like going to the supermarket for groceries... everything you need can be found under one roof.

The one-stop-shop policy adopted by the city's film promotion department is just one of several reasons why the movie industry is so interested in Montreal; but for the efficient producer, it may be the most compelling.

City Hall's cinema division was created in June 1979 as part of the city's economic development office, La Commission d'initiative et de développement économiques de Montreal (CIDEM).

Movie-making is not new to Montreal, cameras had been rolling here for decades. But the success of *The Apprenticeship of Duddy Kravitz* centred around life on the city's own St. Urbain Street and based on the book by Montrealer, Mordecai Richler, helped make officials more aware of a potentially profitable industry. *Duddy Kravitz* became the second top Canadian-made money-grosser at \$2,300,000, according to Canadian Film Development Corp. figures.

As more feature films were made and the city grew used to having its streets, historic quarter and waterfront turned into sets, ways of expanding opportunities for filmmakers were explored until the decision, two years ago, to create a special office catering to their needs. Now CIDEM-Cinema acts like a liaison between producers and officialdom, cutting red tape, putting producers in touch with artists' unions, closing down streets and rallying all municipal departments when their cooperation is required.

A CIDEM spokesman explained: "Producers come here and we provide them with all the information they need. We have picked out suitable sites they can examine as possible shooting locations and when one is chosen they can come back to the same 'wicket' if they have problems with traffic, parking, equipment... all their problems find a solution at the same place."

Film commissioner, Maurice Saint-Pierre, an ex-army major who can organize a "drowning," chase or explosion with military precision, is on tap 24 hours a day. Producers, directors, cameramen and crews have only to dial a special number, he says.

When one scene called for an explosion in the heart of Old Montreal, it was Saint-Pierre

who contacted the police, fire and traffic departments, had the entire area shut down and then joined the crew to "enjoy" the fiery result.

With one such office in charge at all production levels, there is little chance of a well-meaning citizen alerting the fire brigade for a staged explosion or hapless strollers wandering into an inferno.

There are other advantages, much more important than this in today's inflationary world, Saint-Pierre points out. "One-stop-shot reduces the cost of finding sites and the amount of time and effort involved."

A bank of over 1,000 photographs of possible film locations soon will make the producer's job an even easier one. "They can just come here with their scripts and we'll suggest where they might like to shoot," Saint-Pierre says.

Apart from this supermarket approach Saint-Pierre waxes eloquent on Montreal's attractive extras.

Like other Canadian cities, Montreal benefits from the federal government's tax abatement system. A 100-per cent tax break, it allows investors to write off money used to finance a film made in Canada. In 1980, thanks to this tax shelter, and new improved services, some 30 features-length films were shot in Montreal.

These features, added to documentaries and advertising spots, brought the value of productions in 1980 to around \$80 million. As was the case in 1979, 60 percent of all Canadian films were shot here. In 1981, the movie business hopes to profit from the roughly 20-percent exchange rate on the U.S. dollar, offering American producers more for less.

Some recent features have included *Atlantic City*, a Canada-France co-production starring Burt Lancaster, Susan Sarandon and Kate Reid, and directed by Louis Malle; *The Lucky Star* directed by Max Fischer with Rod Steiger and Louise Fletcher and the horror flick, *Scanners* starring Patrick McGeehan and a box-office hit in New York.

Spurred on by these successes, CIDEM-Cinéma is preparing a brochure listing the unique contributions Montreal can offer the movie world.

## Ambience

Commissioner Saint-Pierre points to our varied old and new architecture and the French ambience.

The multicultural character of Montreal (100 languages are spoken daily) with a French majority, supplies all sorts of interesting character found nowhere else in North America.

The presence of a bustling ocean port and the city's

natural beauty, including a downtown mountain park, adds to the glamour. Many 18th and a few 17th century buildings stand in the shadow of glass and steel highrises. Narrow St. Paul Street, laid out in the mid 1600s, retains its European look and the café-terrasses lining Place Jacques-Cartier have a definite continental air. The makers of *Final Assignment* which starred Quebec's Geneviève Bujold, found Notre-Dame Street an easy substitute for Leningrad and the ornate façade of an Edwardian period five-story building became a charming restaurant for *Gas* filmed here last summer. City cinema officials hope science-fiction production the futuristic Olympic stadium or the space-age theme pavilions at Man and His World.

Behind the scenes, filmmakers have a vast pool of technical talent from which to choose. The award-winning National Film Board endorsed Montreal's potential by basing its headquarters here and Maison de Radio-Canada houses some of Canada's best radio and television technicians. Using its contacts with these companies, the film office will go out of its way to track down experienced crew members for productions.

With all these plusses backing them, when directors shout "Action" in Montreal, that's exactly what they can expect.

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# Pay TV National proposals differ: hours/week, language

## LIVELY ARTS MARKET BUILDERS INC.

Proposed Programming: 6 hrs/day, 42 hours/week consisting of children's programming, music concerts, drama/comedy, French variety specials, talent showcase, youth experimental - music specials, films including international, classic and youth oriented features

## DAMIAN LEE

Proposed Programming: exclusively sports programming (year 1); 4 hours on Saturday and Sunday (years 2-5; 18 hours/week (8 hours on weekends). Then continuous 24 hours/day, 168 hours/week.

## PAUL AUDLEY

Proposed Programming: 8 to 12 hours/day, 64 hours/week consisting of children's programming, National Film Board products, films, variety specials, CBC co-productions.

## DON McPHERSON

Proposed Programming:  
a) An English language service with programming 24 hours/day, 168 hours/week consisting of Canadian films, foreign films, Canadian premiere presentations and foreign premiere presentations.  
b) A French-English service of similar type programming consisting of 12 hours French language and 12 hours English language programming scheduled in alternate time blocks.

## STANDARD BROADCASTING CORPORATION LIMITED

Proposed Programming: an English language service with programming 8 hours/day, 56 hours/week consisting of films (features, children's documentaries, sports) variety specials, music specials, drama and comedy specials

## PERFORMANCE, THE CANADIAN ENTERTAINMENT NETWORK LIMITED

Proposed Programming: an English language service with programming 8 hours/day on weekdays, 24 hours/day on weekends, 88 hours/week consisting of films, variety specials, music specials, drama, comedy, live theatre and sports.

## ASTRA-TEL COMMUNICATIONS INC.

Proposed Programming: two channels both in English and French consisting of:

- a) Channel A - 10 hours/day, 70 hours/week of broad appeal entertainment including motion pictures, specials and sports magazine.
- b) Channel B - 6 hours/day, 42 hours/week of special interest programming including theatre, dance, concerts, major cultural events, children's programming, musical entertainment specials and films of special appeal.

## MURRAY CHERCOVER AND CLAUDE BLAIN

Proposed Programming: Two channels, one in the English language, one in the French language consisting of 8 1/2 hours/day, 60 hours/week of feature films, children's specials, music specials, theatre, animation, variety and entertainment specials.

## CONRAD PAUL BEAUBIEN

Proposed Programming: 4 hours/day on weekdays, 2 hours/day on weekends, 24 hours/week consisting of pre-school child and parent programming, entertainment family viewing and information.

## CANADIAN PREMIERE TELEVISION NETWORK LIMITED

Proposed Programming: two channels, one in English, one in French both shown 8 hours/day, 56 hours per week with programming to be simulcast in certain time blocks and consisting of feature films, foreign specials. Canadian performances.

## MICHAEL P. DONOVAN

Proposed Programming: English language programming 18 hours/day, 126 hours/week consisting of feature films, public affairs, short films, documentaries, comedy, drama and experimental films.

## GEORGE E. SPRACKLIN

Proposed Programming:  
a) National (1st) channel: 8 hours/day, 56 hours/week consisting of movies, entertainment events, variety shows, musical shows, documentaries, personality shows, sports, women's programming, children's programming, culture, special services, informative programming.  
b) National (2nd) channel: 12 hours/day, 84 hours/week consisting of movies, entertainment events, variety shows, musical shows, documentaries, personality shows, sports.  
c) Regional (3rd) channel: 6 hours/day, 42 hours/week consisting of multicultural programming.

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Reply in confidence by Sept. 22 to:

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Search Committee, Film and Photography Department  
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## CRTC ready to hear pay TV briefs September 24th

Don MacPherson proposes two services, one English, and one both French and English, each running 24 hours-a-day.

Performance, The Canadian Entertainment Network Ltd., was put together by the Nordicity Group (Laurie Edwards, Peter Lyman), Peter Pearson, Jack McAndrew and past Secretary of State Hugh Faulkner. It has the financial backing of the Samson Indian band of Alberta, and several Atlantic financiers. This proposal has received support from producers Pat Ferns, Richard Nielsen, Joseph Beaubien and Nicole Boisvert.

Other national proposals came from George Sprackling of Aim Pay-TV in Vancouver; Canada Pay-TV of Ottawa (André Pytel and Léo Charlebois of Montreal); Paul Audley of Toronto who proposes a non-profit, non-share capital corporation; Stanley A. Lithwick of Canadian Waves Network in Ottawa; David Brough of Mississauga, who has filed four separate applications; D.M.

Ferguson of Cable TV in Montreal and Michael and Lois Donovan of Halifax who have filed for Super Channel Ltd.

Other film people are also involved in the regional applications. Jon Slan has applied for a license with Steven Harris to provide 50 hours/week to Ontario, and Barry Allen follows with a proposal for 49 hours of programming to Eastern Ontario. Curly Posen of Associated Booking Service Inc. has already applied to distribute Premier Pay TV.

In judging the various proposals, the CRTC is expected to look carefully at the financial structures of the proposed companies, and at the opportunity for Canadian program production that each offers.

Once the CRTC has determined which programming application it will license, it promises to move "as expeditiously as possible" to consider exhibition of the approved services, and "any policy issues which may remain to be resolved."





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# NFB NEWS



Jonathan Kofman - The Juggler

## World Film Festival Entries

Among the six NFB films to be shown at the Montreal Film Festival, two are in competition for the best short film: *Le Jongleur/The Juggler* directed by Thomas Vámos and produced by Hélène Verrier, and an animated film *The Day Off/Le Jour de congé* by Sidney Goldsmith and produced by Derek Lamb. The first is a short live action fantasy for children, and the second, designed for a more adult audience, is about people's need for a respite

from the effects of media overload.

Also to be seen at the Montreal Festival will be Don Arioli's live action comedy *Baxter Earns His Wings*, and *Les Naufragés du quartier/One Way Street*, an animated work by Bernard Longpré about alcoholism. The Cannes prize winner, *Zea* an explosive little film by André and Jean-Jacques Leduc will be shown on the Festival's opening night.

A CBC broadcast on October 13th has been set for *After the Axe*, produced by the NFB's Ontario Regional Production Studio. The film will be shown in the Festival's documentary series, and treats the subject of executive firing.

## Brittain Guest at Flaherty

Don Brittain, one of Canada's best known documentary filmmakers was honored at the Robert Flaherty Film Seminar, which took place this year at San Diego University, in August. An almost complete repertoire of his work was screened and Brittain held informal discussions about the art of documentary filmmaking.

## Toronto Festival Entries

The Board will be sending two major works to Toronto. *Not a Love Story: A Film About Pornography* by Bonnie Klein; and *Les Adeptes (The Followers)* by Gilles Blais, examines the attraction of the Hare Krishna religion for young people.

## Back to Old Haunts

The old NFB Labyrinth of Expo '67, now the Canada World Youth House, will be showing

Board productions again. A film program is planned as one of the activities at the North South Youth Assembly taking place in Montreal, August 30 to September 4. The theatre is no longer equipped to show the multi-screen productions which attracted millions of visitors in 1967, but on this occasion, on a single screen, young delegates from around the world will be shown NFB films about the Third World. On September 1st, the Board will premiere a new film *Distortions* by Jacques Godbout, about misinterpretation of world events by the media.

## Prize Winning Shorts

Two filmstrips produced by the NFB's multi-media studio received awards at the AMTEC 1981 Media Festival in June.

Ten minute visual and audio programs designed for the education market, one is about the 1914 Newfoundland sealing disaster (directed by Joe MacDonald), and the other about the Inuit artist Peter Pitsoelak (directed by Eva Szasz). The studio has produced nearly 100 works in the last fiscal year, earning approximately \$400,000 in revenues.

## The War Story

Edmonton director Anne Wheeler of the NFB's North West Production Studio has completed a moving documentary based on the war diaries of her father. Ben Wheeler was a prisoner of war in the orient, the only doctor in a camp of thousands of men. The film will be premiered at the Banff Festival in September.



Drawing from Sidney Goldsmith's *Day Off*

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## IN TRANSIT

David Silcox, head of Metro Toronto's Arts Council, has become the new president of the Canadian Film Development Corporation, replacing Michel Vennat. Silcox, who has already served a term as a director of the CFDC, is the first anglophone president of the Corporation, and the first to hail from Toronto.

Armand Cournoyer has left the Institut Québécois du Cinéma after two years as head of distribution there to become Director of International Marketing at the National Film Board of Canada, serving under Lyle Cruickshank. Pierre Latour is temporarily replacing Cournoyer, and is expected to be confirmed in the post.

Dinah Hoyle has moved from Pan-Canadian to a job with the Academy of Canadian Cinema, reporting to Andra Sheffer who used to be her assistant at the department of Secretary of State.

At the University of Toronto, Clifton Rothman takes over a new position as Distribution, Marketing and Sales Manager for the Media Centre. The Centre is involved in non-feature length education films and video.

At York University, John Katz is gearing up to take over the graduate program in Film, replacing Stan Fox who is moving over to the Ontario Educational Communications Authority (OECA) for a two-year stint during a leave of absence from the university.

Charles Schreger has been appointed Vice-President, Film Acquisitions, for Columbia Pictures, it was announced by

Frank Price, Chairman and President of Columbia Pictures. In his new position, Schreger will be in charge of pick-ups for domestic release by Columbia. He will be the main liaison between the studio and outside producers of independently financed feature films. OBITUARIES - Three multiple-Oscar winners passed away recently within a week of each other.

William Wyler, who won three Oscars for the direction of *Mrs. Miniver*, *The Best Years of Our Lives* and *Ben Hur*, died in Beverly Hills of a heart attack at the age of 79. Wyler was born in Alsace, came to America while young and began his career in Hollywood as a publicity man in 1920, graduating to direction in 1925. Many acknowledged classics of the sound period bear his signature, including *Jezebel*, *The Little Foxes*, *The Letter*, and *The Collector*. His style was marked by a clear simplicity which favoured long takes and actor's performances, leading the French theorist André Bazin to place him as one of the key figures in the development of realism. Another French critic referred to his work as "the style without a style."

Paddy Chayefsky, the pugnacious author of three academy award-winning screenplays - *Marty*, *Network* and *Hospital* - died in New York of cancer at the age of 58. Known for his hectoring, aggressive style in his later satires, Chayefsky began his career with a muted piece of Philco Playhouse realism, *Marty*, which began on TV and won an Oscar with the theatrical version starring Ernest Borgnine. Among his other screenplays were *The Bachelor*

*Party*, *The Americanization of Emily*, and *Altered States*. He

had his credit removed from the latter.

Melvin Douglas, Oscared twice as a supporting actor (*Hud* and *Being There*), died in New York at age 80. Douglas, who began his movie career almost simul-

taneously with talkies, spent the thirties and early forties squiring Metro's classiest leading ladies - Garbo in *Ninotchka*, Joan Crawford in *A Woman's Face*, Marlene Dietrich in *Angel* and Merle Oberon in *That Uncertain Feeling*.

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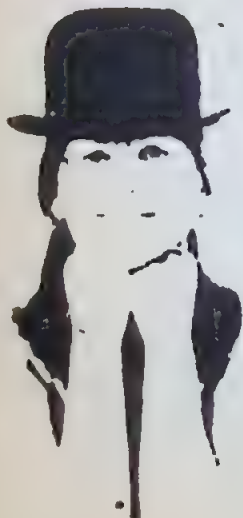
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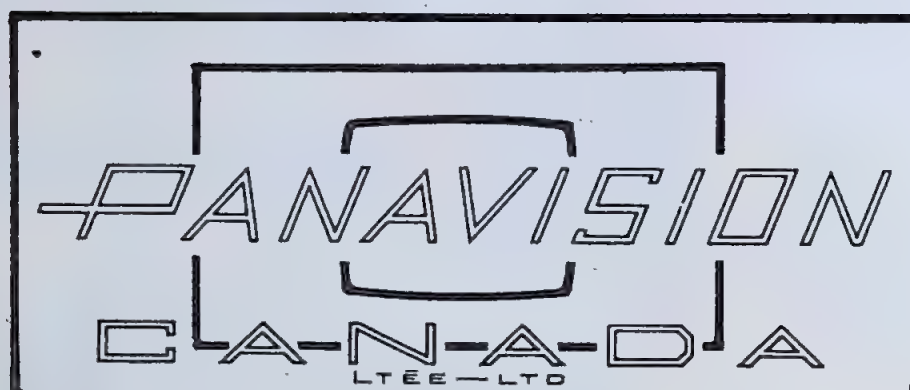
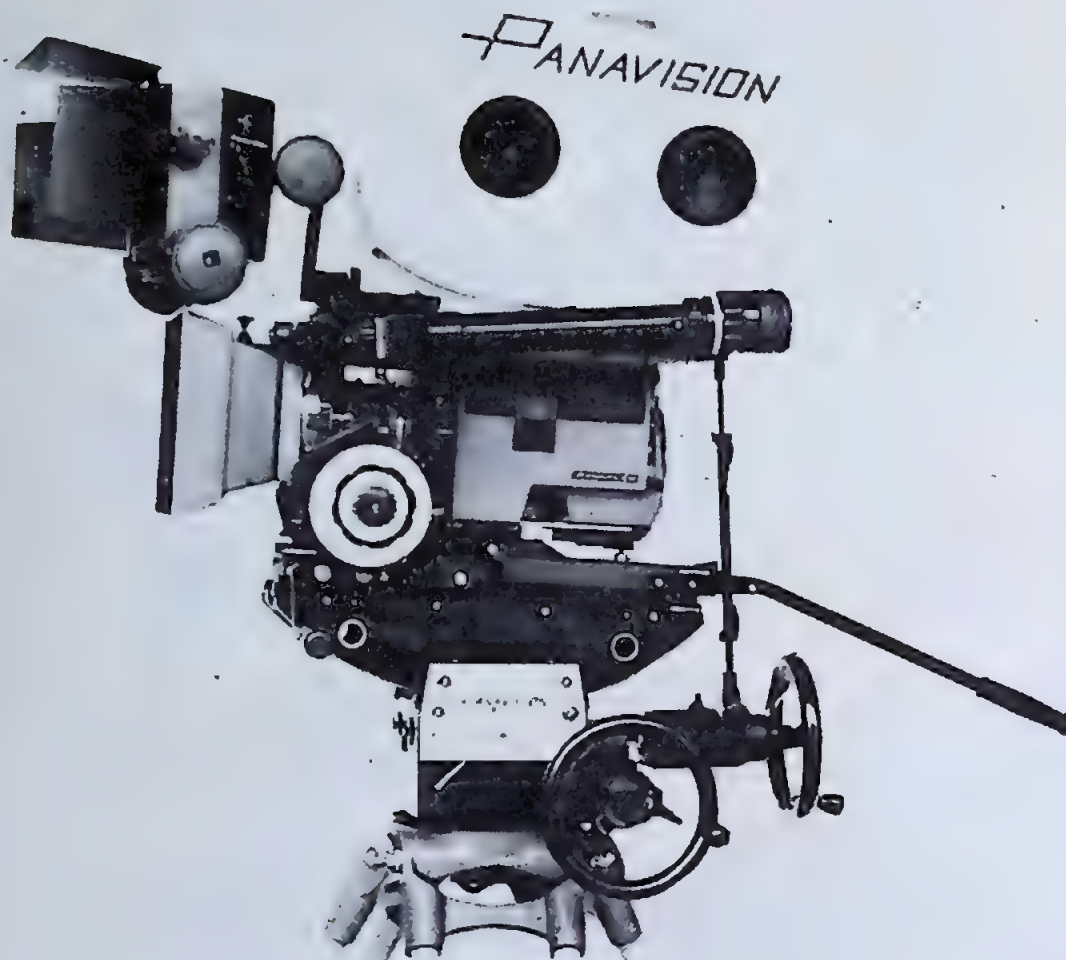
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# First echoes: Germans strong with 18 films at Montreal '81

For people interested in unknown quantities, this year's special section, "Cinéma Allemand d'aujourd'hui" may turn out to be the event of the festival. At the outset, however, it's difficult to know, since 11 of the 18 German films included in the festival are the works of first-time directors.

If anyone would have an idea, it would be Gabriele Rohrer, the public relations manager of the German Film Export Union. In her opinion, the selection is a fair sampling of Germany's 1980-81 film crop.

There are the big commercial hits (*Lili Marleen*, *Christiane F.* and *Theo Against the Wind*), films that were screened at Cannes (*Desperado City*, *Malou* and *Iron Angels*); and other, more lighthearted films than North American audiences are used to seeing from Germany (*Taxi to the Loo*, *Asphalt Night*).

And while "lighthearted" may not be the best word to describe any of these films, there isn't much doubt that what we will be seeing is a second wave of what has be-

come known as New German Cinema, the products of another generation than those of Fassbinder, Wenders et al. Rohrer sees these new filmmakers as being perhaps more interested in entertaining their audiences while not making fluff and thinks that they may have a better understanding of cinema than others who have come before them. It is, as well, a much more commercial cinema interested in making itself more accessible to audiences, particularly German audiences, where despite a most impressive number of films, only 9.5% of all box office receipts come from audiences watching German-made films.

The other side of lighthearted is, however, also to be found in films like *Germany, Pale Mother*, directed by Helma Sanders, whose most recent work, *The Offered Girl*, was shown in the Director's Fortnight at Cannes where it was greeted with hostility, revul-

sion and finally dismissal. Another kind of reaction greeted novelist Thomas Brasch's first film, *Iron Angels*, shown in competition. The few press people who did show up for the press conference sat in stony silence for the most part, hoping, I think, to hear the director tell them that in spite of his film, everything would be all right. Even a film like *Desperado City* takes its patently American approach one step further than we are used to seeing and the result is a peculiarly cerebral re-working that is not all that unfamiliar.

At the very least, Rohrer hopes that such a section will expand the awareness of Canadian audiences about German cinema (last year she was shocked to learn that few people knew the work of the three directors represented, all of whom had made quite a few films in Germany) and at best, she would like to see three or four more films find Canadian

distribution than the ones that already have (*Lili Marleen*, *Christiane F.* and *Taxi to the Loo* were sold before the festival started). It was these two reasons that encouraged her to fight to get exporters and producers to contribute their films to the programme.

Other films included in this section are: *Slow Attack* (this one could turn out to be the sleeper of the lot); *Céleste* (ever wanted to know what sparked Proust's *Remembrance of Things Past*?); *Lena Rais* (follow Lena as she "...goes too far"); *Sunday's Children* (not to be confused with last year's fine Hungarian film); and *Do Not Fear, Jacob!*

And if at the end of all these you have the urge for one more German film, see *Possession* - directed by a Pole, with a French actress and an Australian actor, it was shot in Berlin using tones that in their own way might add some overall sense of German cinema today.

## Air Canada committed to help industry in corporate way

"The Festival takes place in the theatre! It's the pleasure one gets from seeing the films which makes it important," says festival director Michel Fournier. He and the other members of the Board of Directors have doubled their efforts to raise funds, aiming to build a solid basis from which the festival can continue to grow.

Fournier wears two hats, and spends his days as a vice-president of Air Canada, in charge of public affairs. Although he is not personally involved, his department is responsible for the corporate sponsorship of the Festival. As "official carrier", the crown corporation flew guests in from Europe and the United States, and helped co-sponsor the opening reception with Hydro-Québec.

"When we weigh the pros and cons of supporting the many events and organizations which come to us for help, we look for those which have strong community value. Movies are not only art, but the most popular - and therefore probably the most important - of all the arts," he explains. Air Canada's involvement with the Festival has been ongoing now for several years.

The idea of backing the Festival (and, incidentally, backing the Academy of Canadian Cinema) came as the corporation tried to field the hundreds of requests it was getting from individual filmmakers. 'Fly my crew to such-and-such a place,' they would plead, 'and I'll give you a credit.' Films and filmmaking appealed to Air Canada. A flurry of film credits appealed less.

"Finally, it became clear that we should try to help the industry as a whole, and not the individuals. The World Film Festival gave us a chance to back the only international, competitive festival in Canada,

and our association with the Genie Awards helps us recognize those who excel in Canadian filmmaking."

Air Canada is proud of its support to the industry, and Fournier is personally optimistic about the Festival. He speaks lightly of the tardiness with which funds have been forthcoming from the provincial government, remarking that "when you're asking people for money, you have to be ready to accept a certain inconvenience."

Nevertheless, he shares a goal with the other directors of the Festival: to increase the amount of funding coming from the private sector.

"In general, Canadians don't share the American philosophy of private funding to the same degree because our system of government is a mixed one, and we depend more on the government than do the Americans. But the Festival is of such importance in Montreal that we hope to increase the amounts of monies which come from industry." This will be a major emphasis next year.

But, for the moment, the organizing and fundraising is over, and the directors of the Festival, like the other filmmakers, are simply eager to find themselves in a theatre, watching films for pleasure.

## Montreal festival

(cont. from p. 3)

festival nor the various government bodies are anxious to talk about the "negotiations" which led to the renewal. Forts by the directors of the festival. "Still, private contributions remain too low, and efforts will be made again next year to increase the amounts coming from industry," reports Michel Fournier, director and vice-president of Air Canada, the official carrier of the festival.

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# First images from the World Film Festival of Montreal



Jury president Gina Lollobrigida and host Jacques Fauteux



Fest director Serge Losique welcomes the Chinese delegation



Montreal's youthful look-alikes steal show



Montreal's jurors: Les Wedman (Canada), Gilbert Sigaux (France), Luis Berlanga (Spain), Hex Heed (USA) and Gilles Carle (Québec).

photos Claire Beaugrand-Champagne

## Producing for Fassbinder, an "irregular" job

by Kevin Tierney

When new-new German directors speak of how German films have changed over the past five years or so, the example offered more often than not is the collaboration between Rainer Werner Fassbinder and Luggi Waldleitner on the making of *Lili Marleen*.

The fact is that the producer has been making films longer than Fassbinder, the director, has been alive. Why, then, such a bizarre pairing? Marks, of course — not the kind you get in school, the kind you get at the box office. "Fassbinder is like all the other good young German directors of today. He now understands that art doesn't feed him. Like everybody else, he wants money." At least that's the way Waldleitner sees it.

The collaboration came about when Hanna Schygulla expressed an interest in playing the part of Lili. At that point, however, Swiss director Nicholas Gessner has been signed. Not a man to pass up a good deal, Waldleitner agreed to Schygulla's suggestion that Werner Fassbinder come on as director of the decision would cause some controversy in Germany. "It caused a sensation because Fassbinder is controversial, but I liked the idea of building a bridge between the younger audiences and the older ones."

Fassbinder, it seems, had been working on trying to do a re-make of *The Blue Angel*, but when problems with the rights arose, he temporarily abandoned that in favor of *Lili Marleen*. "Fassbinder is a crazy man," Waldleitner says with a look of sincerity, "but I've never met anyone who has seen so many films and knows so much. And, of course, he loves nostalgia stories. Anyway, I think his new film, *Lola*, will be his re-make of *The Blue Angel* but with no songs."

As for their relationship, Waldleitner comments that "Fassbinder needs to go to America to learn some discipline" and, as he expands on that point, it becomes clear that he is referring to the director's work habits, which apparently do not include working "regular hours". But seeing as how Fassbinder was working with his own crew, Luggi had to look on, shaking his head. "Yes, I would work with him again. Maybe. But with my crew — not his. He is a very good director but he has much to learn in terms of technique."

The cast, apart from Schygulla, was also the result of a collaboration of sorts: the producer wanted Mel Ferrer and the director wanted Giancarlo Giannini, but the latter was chosen only after discussions with Richard Gere and Michael

Douglas had broken off when both of them wanted the part expanded — "But they didn't understand that the film was called *Lili Marleen* and not *Richard* or *Michael Marleen*. However, that was one advantage to working with Fassbinder — all three of them wanted to work with him and that makes my job much easier."

The script went through a number of changes that saw it cut from four hours to three to two, but the rough cut that Fassbinder showed the producer was two hours and 50 minutes. Fassbinder understood that the film could not run more than two hours and did what he had to do.

The final version does not totally please Waldleitner, but he is happy that the film has done as well as it has wherever it has been shown thus far: "There are some things in the film that I don't like, but they were put there by Fassbinder." Is it then a Fassbinder film? "No, it's a commercial film."

Budgeted at \$6.5 million Canadian, the film was shot in Bavaria using some provincial government funding under a system that he was instrumental in setting up and he proudly reported that he has already paid it back. "I'm the first producer to pay back money to the government. It's a wonderful system — you pay it back only when you make a profit."

# CINEMA

C A N A D A

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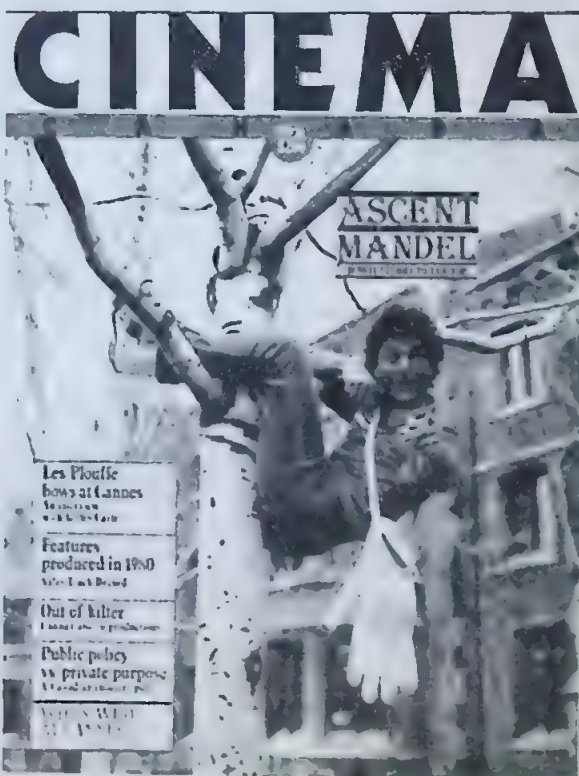
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## Ralph Thomas

by Gary Lamphier

"You're lucky you caught me on a good day," Ralph Thomas chuckles. "If you had tried to interview me yesterday, I wouldn't have said three words."

My good fortune this warm July evening in Toronto is owing to Ralph's progress at the typewriter earlier in the day. As the writing goes, so goes the writer. And since this happened to be an ace day (four solid pages of script), the writer finds himself in an accommodating mood.

Ralph Thomas looks like a schoolteacher. His producer-wife, Vivienne Leebosh, could be a painter.

In fact, Thomas is a writer/director/producer of some accomplishment. His credits read like a list of the best Canadian television dramas of the past several years: *Tyler* (which he produced and directed), *Drying Up The Streets* (producer), *The Tar Sands* (producer, co-writer), *The Insurance Man From Ingersoll* (producer), *Dreamspeaker* (producer), and *Every Person is Guilty* (written by Thomas, produced by Leebosh), to name but a few.

As executive producer of CBC-TV's "For The Record" series in 1976-77, Thomas, a former *Toronto Star* reporter and editor, was instrumental in establishing the reputation for gutsiness and quality the series still enjoys today.

Thomas' low-key, contemplative demeanor is misleading: it masks the obsessive drive of a man with a fire in his belly. "I don't know why I care," he once told an interviewer, when asked about his desire to effect social change through his films. "But I do."

*Ticket To Heaven*, Thomas' and Leebosh's first theatrical feature, is not unlike most of Thomas' earlier films. It deals with a hot, controversial subject—religious cults—and it does so from a definite point of view. The film's lead—Nick Mancuso—plays David, a Toronto schoolteacher. Fresh from a split-up with his girlfriend, he seeks diversion in the company of friends in California. His friends, it becomes apparent, are members of a cult called the Heavenly Children.

A weekend jaunt to the cult's isolated camp becomes an indefinite stay. David's very human self-doubts and insecurities provide the keyhole through which a repressive and frightening dogma pours in. Within days David is on the streets peddling flowers for some unnamed "messiah." He renounces his family and friends, who, back in Toronto, begin to worry about his well-being.

A friend (Saul Rubinek) comes after him. A visit to the camp confirms his concerns about David, and a kidnapping is planned. Though David's parents wind up in jail, the kidnapping is successful, thus setting the stage for a long and anguished deprogramming process at the hands of ex-cultist Linc Strunk (R.H. Thompson).

Gary Lamphier is a Toronto-based free-lance writer and former *CineMag* staff reporter.



It is a powerful story, told by a writer/director who has had first-hand experience with fundamentalist religion: Ralph Thomas was born in Brazil, the son of a fundamentalist missionary. It is also a good story that is well told by a writer/director and producer who know the craft of filmmaking.

*Ticket To Heaven* represents what Canadian cinema can be. At the end of this long, dry summer, that comes as particularly welcome news.

**Cinema Canada:** How did *Ticket To Heaven* originate? Wasn't it initially called *Moonstalkers*?

**Vivienne Leebosh:** The film is adapted from a series of articles by Josh Freed that appeared in the *Montreal Star*, entitled *Moonstalkers*. Once we got into

## & Vivienne Leebosh

production, we knew that wasn't going to be a permanent title.

**Ralph Thomas:** Any film goes through a lot of titles. Vivienne eventually came up with *Ticket To Heaven*. At first, I didn't like it. But I've come around.

**Cinema Canada:** Were you considering casting Howie Mandel earlier on?

**Ralph Thomas:** I'd gone to Yuk Yuk's and seen Howie when I was looking for someone to play Larry (later played by Saul Rubinek). I didn't want a guy who was in any way similar to the central character. Also, I once read that the one thing that can save you in a brainwashing situation is a sense of humour. So I went to see Howie with this character in mind: The character is an amateur comedian at night and an accountant—Mister Straight—during the day. I spent an afternoon with Howie playing opposite R.H. Thompson in the lead role. But he was too young for the part.

**Cinema Canada:** Did you consider R.H. for the lead?

**Ralph Thomas:** We did consider R.H. for the lead, with Nick Mancuso playing the deprogrammer. But we flipped that for several reasons. Nick and Saul play together much better as friends. R.H. comes in at the end as somebody totally foreign, totally WASP. He provides a totally different foil.



**Cinema Canada:** Was there any doubt about the viability of having R.H. as the lead in a commercial film with a budget of \$4 million?

**Vivienne Leebosh:** Not much different than Nick Mancuso. The fact is, R.H. has done a number of films—probably more than Nick, though Nick has worked in L.A. and is known from *Scruples*. But we have a no-name picture, as far as Hollywood is concerned. Whether we used R.H. or Nick as the lead wouldn't have made one bit of difference. As for our investors, they'd never heard of Nick or R.H.

**Ralph Thomas:** I think the investors and all the financial types would have preferred a big American name. At the moment, though, I can't imagine anyone but Nick playing the lead. To me, the



Thomas/Leebosh photos by Frank Shelman, Plum Studios.



# INTERVIEW

evidence is right there on film. It was the right thing to do.

**Cinema Canada:** *For what it's worth, I thought it worked well. I was impressed with Mancuso.*

**Ralph Thomas:** He's an extraordinary actor. And I'm not saying R.H. couldn't have carried the role. But it would have been different. You have to go with the best mix. When you cast a film, you're casting personalities as much as you are actors. It's a lot different than casting a stage play.

**Cinema Canada:** *What role did Ron Cohen have as executive producer?*

**Vivienne Leebosh:** As his partner, I had total creative control. It was in the contract. But it never came down to that. He's a bright man with a lot of creative ideas. I did a lot of the financing. We overlapped many times and never got into who had control over what.

**Cinema Canada:** *It was a good working relationship?*

**Vivienne Leebosh:** Yes.

**Cinema Canada:** *You touched on financing and I'd like to pursue it for a moment. How did you do with the sale of units?*

**Vivienne Leebosh:** We didn't sell out. Many films didn't sell out last year.

**Cinema Canada:** *Is there an extended offering this year?*

**Vivienne Leebosh:** Yes.

**Cinema Canada:** *Has that closed yet?*

**Vivienne Leebosh:** No. It's not very active. Nobody is buying anything this year. The brokers aren't even selling.

**Cinema Canada:** *Like R.H. Thompson, Anne Cameron is someone else you've worked with all along. Did you plan to co-script with her from the start, or did she jump in at some point down the road?*

**Ralph Thomas:** I couldn't get started on *Ticket* early enough to get the script ready by the time Vivienne figured she needed it. So Anne came in and wrote the preliminary draft while I finished what I was working on at the time.

**Cinema Canada:** *There seemed to be a change of tone about halfway into the film, when Rubinek launched into his comedy routine and started spouting one-liners at the camp. Did it also change at that point for you in the writing or shooting of it?*

**Ralph Thomas:** How about the conception of it? In making a film, what you do is push everything to the point where you're not quite sure if it's ridiculous or really worth it. But you always have to push. It's easy to do something everybody else has done by developing a little craft. All of us can turn out a copy of *The Maltese Falcon*. But in this film, I was dealing with two story lines: that of the central character, and that of the cavalry who are going to come and grab him. What you want in that situation is as much contrast as possible between him and his world, and the world of those

people who are coming to get him.

When I decided to go with a comedian as the second main character, that conditioned a lot of things from then on. The other thing I wanted was to make a kidnapping scene that didn't look like *Mission Impossible*. I didn't want it to have that look of the television professionals. That's not how life is.

When we were in Paris, we met this guy who is editorial page editor of the *International Herald Tribune*. His daughter had been in the Unification Church, and when he kidnapped her, absolutely everything went wrong. It was a comedy of errors.

He had to drive with her in the back seat of his car, handcuffed and gagged, for 24 hours non-stop to Chicago. He only had 60 dollars in his pockets so he couldn't afford to get a hotel room, and his 'safe' house was in Chicago. He had just enough money to cover gas. Eventually, he had to bum money from the strong-arm guys he had brought along.

All the while, the state police, the FBI and the Unification Church – the Moonies – were chasing him. Twelve hundred miles!

She was deprogrammed one hour before the cops came through the door. That is not the kidnapping of a professional. If you were to shoot that, there would be people screaming and falling all over each other. I wanted to capture that feeling.

**Vivienne Leebosh:** The other key thing here – and our research bears this out – is that the normal person is the easiest to brainwash. Comedy is mostly a

defence mechanism. Someone unusual enough to have that comedic 'other self' – someone able to work with it – goes into the camp and knows what it is all about. Larry is able to do that, and it's really important to his character.

**Ralph Thomas:** We still wanted him to be vulnerable, which he is. He starts to succumb.

The man with a much greater sense of humour – a very secure sense of humour – is Eric (Guy Boyd). He doesn't need to parade it. It's just there. When he looks at the world, it's *all* funny. And it's very hard to convince somebody who looks at everything as if it's monstrously funny that he should sell flowers for a messiah.

I also felt very strongly, on an intuitive level, that the film should have a sort of slapstick quality. I felt an audience would welcome a release after all the tension. Besides, the comedy is followed by the deprogramming segment, and that's 23 hard and heavy minutes long. So I have to give the audience a bit of a rest.

The other reason is that I thought it was an interesting counterpoint to the madness David (Nick Mancuso) was involved in.

**Cinema Canada:** *You've alluded to the Moonies. Is this film about them specifically?*

**Vivienne Leebosh:** In fact, our research covered a lot of different cults. There is no mention of Reverend Sun Myung Moon in our film, nor of any guru. We feel the subject is broader than that.

**Ralph Thomas:** When you make a

dramatic film, it's obvious that the characters are invented – by the writer, the director and the actors. Linc Strunk was invented by Anne Cameron, myself and R.H. Thompson. R.H. had a helluva lot to do with the way Linc slammed David back on the bed during the deprogramming.

I hadn't decided – nobody had decided – what kind of dramatic gesture we'd have at that point. It started with R.H. saying: 'Maybe I'll burn a picture of father.' When we started rehearsing, the idea of pushing David to the bed came. R.H. says it was Nick's idea, and Nick attributes it to R.H. But there it is.

For people to analyze the film and say 'That's so-and-so and that's so-and-so' – well, I'm sorry to disappoint them, but it ain't. I wouldn't have the goddamn guts to go and hire an actor and say: 'Let's do an absolutely perfect representation of John F. Kennedy.' Portrayals of real people are invariably failures. Your viewer sees right through it. He will not suspend disbelief.

He *will* suspend disbelief if I have, in all freedom, created a character who is as separate and different as his own life. That's what we've tried to do.

When I shoot a scene, and those characters are in motion, I suspend disbelief. They become real to me. And when it's really working well, all I'm worried about is making sure I get the camera in the right place to cover.

**Cinema Canada:** *Variety described Ticket as a 'social thriller'; somebody else called it a 'psychological thriller'.*





# INTERVIEW

Another called it 'the ultimate journalistic drama.' How would you describe it?

**Vivienne Leebosh:** I always refer to it as a psychological thriller. How do you see it?

**Cinema Canada:** I would call it a 'family' film.

**Vivienne Leebosh:** I agree with you there.

**Ralph Thomas:** It's a lot of things. It will affect everyone who sees it in a slightly different way. Everyone brings their own preconceptions, prejudices, and personality to a film. I don't expect any two people to agree. It depends on your viewpoint. John Donne was a great poet in the 17th century, a lousy one in the 18th and 19th, and great again in the 20th. Donne's words didn't change during that time. Bach was once dismissed as a hack. Now he's the father of music. He might disappear again, or be forgotten in 100 years...

**Cinema Canada:** Do you think the issues raised by the film actually beg a larger question – the question of forfeiting your own critical judgement in favour of selling a line, whether it's a corporate line, a cult line or whatever?

**Ralph Thomas:** You know, the 'normal' person is called 'normal' because he accepts society's norms. He is the easiest to brainwash because he is already a brainwashed individual. He is already towing a line. Consequently, he is easier to mold into something else.

The so-called 'abnormal' person is very hard to brainwash. He may be with you for one or two days, but then he's on to something else. Which is why cults are so dangerous. They key on certain people. They're not interested in dopers and rubbies. They want successful, middle-class achievers, preferably with money.

**Cinema Canada:** Could you be brainwashed?

**Ralph Thomas:** I think it would be harder with me because I come from a fundamentalist background, though I never went through a conversion. I was born into it. I was definitely brainwashed, no question about that. It took me a good seven or eight years to deprogram myself.

**Vivienne Leebosh:** (to Ralph) Do you think I could be brainwashed?

**Ralph Thomas:** Ah, you... I don't know. One can only speak for oneself. Why don't you ask Josh Freed if he thinks he could be brainwashed? He went into a camp, and he came out scared.

**Cinema Canada:** Didn't you think Kim Catrall (who plays Ruthie, the camp leader) looks a little too healthy, considering that everyone at the camp was supposed to be undernourished?

**Vivienne Leebosh:** When you reach a certain status within the cult, you eat better.

**Ralph Thomas:** It's a process – until such time as the inner person is, in effect, totally expunged. Since Ruthie has been with the family (i.e. the cult) for

five years, she is 'dead.' She is no longer what she was before. She has become the professional camp leader. She is well-fed and kept very healthy because she has to control and run 80 people.

**Cinema Canada:** A change of subject. Why did you decide to leave the CBC?

**Ralph Thomas:** Essentially, I wanted to work with a bigger canvas – which isn't to say that I wanted to work on a bigger canvas for the rest of my life. In future, I may want to return to a smaller one. But basically, it was a matter of size.

Also, the relationship with the audience is different. With television, you're addressing people who sit in a room, converse with each other, leave, come back, whatever. You have to hold them, affect them.

With film, the audience makes a commitment. They've paid their bucks to see your film. And when they're sitting there in the theatre, it becomes a one-to-one relationship. When the lights go down, the crowd disappears. In a sense, that gives you a certain freedom.

**The 'normal' person is called 'normal' because he accepts society's norms. He is the easiest to brainwash because he is already a brainwashed individual. The so-called 'abnormal' person is very hard to brainwash...**

**Cinema Canada:** When you decided to get into features, did you have any insecurities or doubts about the long-term viability of the Canadian feature film industry? Did that concern you?

**Ralph Thomas:** It is no surprise to us that there has been a collapse.

**Vivienne Leebosh:** Last year, we told each other that if we didn't do this film we'd never do a film because there wouldn't be an industry.

When things were on the upswing, it was a low point for us. No one was interested in hiring the creative people. Nobody wanted to hear what we had to say. That was the time for lawyers and accountants to make their movies and get theirs.

There are a lot of reasons for the industry's collapse this year. A prime reason is that investors have not had their money returned. But the high interest rates have certainly contributed.

**Ralph Thomas:** Yeah. That came along on top of things. But there were an awful lot of bad movies made.

**Vivienne Leebosh:** I was calling investors, and they'd say: 'Listen, I've been screwed so many times I'd rather throw my money out the window than put it in a movie. I've had it. How many times can I be ripped off?' Still, last year, people made movies.

This year, it's very serious. More

serious than investors not getting their money back. With interest rates where they are, people aren't buying real estate; they're not buying oils; they're not buying gas. And they're not buying tax shelters.

The Italian stock market closed for the first time in 64 years recently. Closed dead. Why? Because the bottom was falling out. Things are very tough. The tax shelter doesn't do anything anymore.

**Ralph Thomas:** It was exacerbated by the CFDC, which was the real agent of the boom. It was as if the city of Toronto said: 'We will no longer require architects and engineers to show credentials before putting up their buildings. Anyone can design and build if they have the money.'

If the city did that, no one would be surprised if virtually all of those buildings fell down.

In the movie business, we had guys who were real estate operators one day and film directors the next. I'm sorry. I spent a lot of time learning how to make a film and how to write. I've been writing since I was five years old. So have a lot of other people.

**Vivienne Leebosh:** Many people have asked: 'Where did you find those people in the camp?' Well, the key is that we put a lot of time into this. We didn't do three movies in one year. We did one movie in two years.

**Ralph Thomas:** The point is, all of those people were available. They're there to be found and used. Eighty people sat in that room (at the camp), and they're 80 marvelous actors.

And when I talk to them as a director, I know what the hell I'm talking about. I make it my business to know how to talk to an actor. It's insane to think that someone can be a real estate operator today and a film director or producer tomorrow. Even worse is when he walks on set and tells the director who does know what he's doing, to sit aside because he wants the scene a different way. Or he thinks the script is unimportant, which is the main mistake producers make.

Most producers thought putting the deal together was most important – put together a deal and start shooting in three weeks' time. The fact that there was no script was beside the point. Well, it is on the point. With no script, it's like trying to put up Toronto City Hall with no blueprint. It doesn't happen.

**Cinema Canada:** That's the amazing thing. Despite this polarization between the creative people on one hand, and the financial people on the other, the industry has, this year, managed to produce a few fine films. And they're by filmmakers – the same creative people who were around five years before the boom.

**Ralph Thomas:** We've come back. We've reasserted ourselves.

The fact is, the biggest disasters have been by well-known directors. What Canadian producers have managed to prove is that they can take major international directors and have them make bad films. That is the singular 'success' of the majority of Canadian producers.

They have proven to the world that they can even take a John Huston and turn out a turkey.

So obviously, the key here is not just the development of writers and directors, but the development of what I call the creative producer. David O. Selznick is the archetypal creative producer. He's a writer and a money-man. He can write a six-page memo criticizing one shot of Hitchcock's, and convince Hitchcock that he should re-do it. That's going some. We don't have many of those.

This isn't just a plug for my wife, but I happen to work with a producer like that. She is involved in every aspect of the film. It was her decision to make the film. Originally, I wasn't that hot on it.

**Vivienne Leebosh:** Because of Ralph's fundamentalist background, he didn't want to re-live that whole thing.

**Cinema Canada:** At this stage of the game, that's history, isn't it?

**Vivienne Leebosh:** When you've been through a heavy experience, you don't want to re-live it.

**Ralph Thomas:** It was a very, very heavy experience. No question.

If you had spent two or three hours per night, and sometimes many hours during the day on your knees as a child, pleading with God to let you into heaven, all because there's this strange little verse in the Bible that says: you can take God's name in vain, but you cannot invoke the name of the Holy Ghost... I mean, there I am, an eight-year-old kid. And I read this verse in the Bible. It's automatic – not that I mouthed the words, but that in my mind I would. Just as an experiment.

So I spent four years with God, after that, pleading with him to give me a break. If you'd been through an experience like that, I don't think you'd want to re-live it...

Anyway, to get back to the subject of producers – because that's what is really important – we have to develop producers who can develop a script. In effect, super story editors.

**Cinema Canada:** Are there such producers out there, and is the CFDC, in your opinion, doing anything to nurture them?

**Ralph Thomas:** The CFDC still thinks a producer is a basically a financial person, a kind of glorified accountant.

In the (American) studios, the system is quite different. The Ray Starks, Grant Tinkers, Norman Lears – all of the successful U.S. producers – are creative people. In the American film industry, they're more important than the money-raisers. The money-raisers work for them.

In this country, it doesn't function that way, and I doubt that it will for a while.

**Cinema Canada:** They do have a 40-year head start on us.

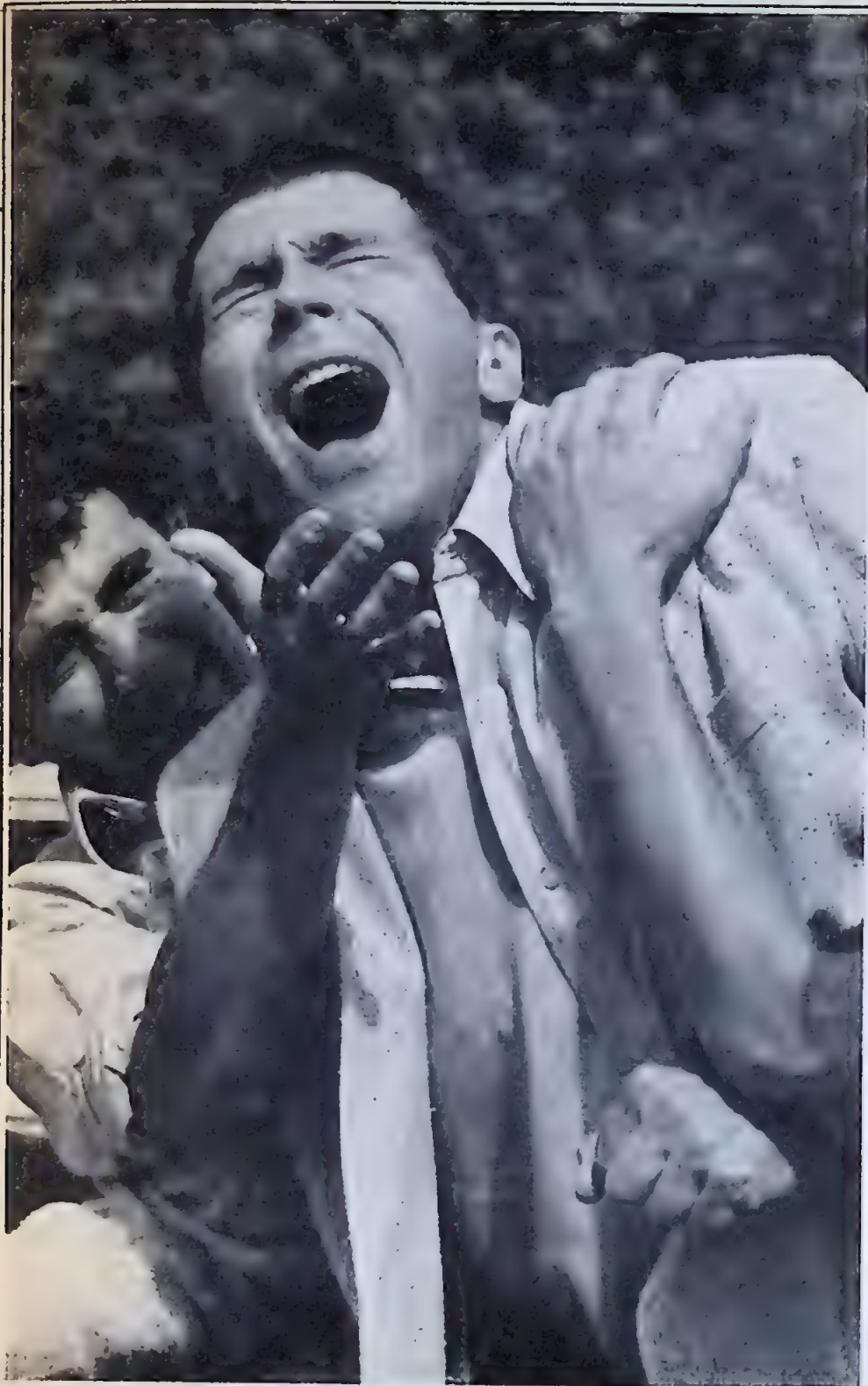
**Ralph Thomas:** Yeah...

**Vivienne Leebosh:** A big problem too is that I can only make one quality movie every one or two years. It takes a lot of energy and time.

But it's hard to market anywhere



# INTERVIEW



The painful price of a *Ticket to Heaven*: here, David (Nick Mancuso) and Saul Rubinek  
company photo: Lawrie Raskin.

unless you have three or four films packaged. So it's very complicated for the kind of producer I am to work, unless I align myself with somebody who is making two or three films per year.

The buyers aren't interested in people who make one film every couple of years. They're not even interested in quality. But you give them a package of five, and you can sell them any kind of crap.

**Cinema Canada:** Would you be willing to do television between films?

**Vivienne Leebosh:** No. I don't have time. I'm still working full-time on *Ticket To Heaven*. And as soon as we close, there's overseeing the campaign, doing the trailer... I'm not going to let a distributor just dump the film on the public without knowing what kind of promotion it will get. We've put too much of our lives into this to let it fall into the hands of some moron.

**Cinema Canada:** Have you negotiated seriously with any American distributors?

**Vivienne Leebosh:** There are distributors who have seen it twice or three times and liked it. We will have American

distribution – but we're still working on it.

**Cinema Canada:** Will it precede Canadian distribution?

**Vivienne Leebosh:** I don't think so. Canadian will likely precede American because we're opening the Festival of Festivals and we'd like to take advantage of that.

**Cinema Canada:** Do you think you would remain husband and wife if you weren't immersed in the same field?

**Ralph Thomas:** Probably not.

**Vivienne Leebosh:** There's no way of knowing. When Ralph and I were working on different projects, it was harder. We're both so compulsive that I'd be talking about my project and he'd be talking about his, and neither of us would hear a word.

**Ralph Thomas:** We're so obsessive. As a consequence of that, the frictions were worse. That's why I say: probably not.

Yesterday, for instance, I felt it was Sunday – all day. (It was Wednesday.) I felt it was Sunday because the scene I was writing occurred on Sunday. So every time I went downstairs, I was kind

## Ralph Thomas' filmography

1980-81

*Ticket To Heaven*, feature film, director/co-writer (producer: Vivienne Leebosh)

1978-79

"For The Record" CBC-TV drama series: *Cementhead*, director/co-writer, 60 min. *Every Person Is Guilty*, director/scriptwriter (producer: Vivienne Leebosh), 60 min. Genie Awards for Best Director, Best Screenplay

*Ambush At Iroquois Point*, feature for CBC, director, 90 min.

1977

"For The Record" CBC-TV drama series: *Seer Was Here*, executive producer, 72 min. (directed by Claude Jutra), *A Matter of Choice*, exec. p., 55 min. (directed by Francis Mankiewicz), *Dying Hard*, exec. p., 42 min. (directed by Don Haldane)

*Drying Up The Streets*, exec. p./producer, 86 min. (directed by Robin Spry)

*Tyler*, exec. p./director, 82 min.

1976

"For The Record" CBC-TV drama series: *Dreamspeaker*, producer 75 min. (directed by Claude Jutra) Winner of six Canadian Film Awards, including Best TV drama. *Someday Soon*, producer, 52 min. (directed by Don Haldane), *Ada*, producer, 57 min. (directed by Claude Jutra)

*The Tar Sands*, producer/co-writer, 57 min. (directed by Peter Pearson)

*Hank*, producer/co-writer, 52 min. (directed by Don Haldane)

1975

"Performance" CBC-TV drama series: *The Insurance Man from Ingersoll*, producer, 52 min. (directed by Peter Pearson) Winner of one Canadian Film Award and one ACTRA award *What we have here is a people problem*, producer, 52 min. (directed by Francis Mankiewicz), *Nest of Shadows*, producer, 52 min. (directed by Peter Carter)

*Kathy Karuks is a Grizzly Bear*, producer/writer, 52 min. (directed by Peter Pearson)

(Plus numerous other credits, too extensive to list here, dating back to 1968.)

of surprised it wasn't Sunday. Now, that's somebody who is pretty obsessed.

**Vivienne Leebosh:** That's the kind of people we are.

**Ralph Thomas:** When I'm writing, I get totally obsessed with my characters.

**Vivienne Leebosh:** My biggest problem is pressure – the pressure of being a mother. I don't have time to shop and buy food as much as I'd like. So I feel terribly guilty, and I get freaked when the fridge is empty – which it is now and has been for three days. And I feel like a terrible failure when there's no food in the house. That's my biggest problem. My kids don't feel badly. It's my trip. I feel guilty.

**Ralph Thomas:** To go back to one of the questions you first asked, I think there will be three or four Canadian producers still alive in the American system, who will produce mostly trash: horror movies, 'B' movies, the kind of stuff the majors will throw into 1,000 theatres for one week, and pull before anybody discovers it. Along the way, some others will emerge.

But we're in a period of retrenchment. The boom will probably never be repeated. I don't expect in my lifetime to again see a year in which 77 feature films are made in Canada.

**Vivienne Leebosh:** We weren't a part of it anyway. We were broke. Meanwhile, peer pressure was saying: 'Ralph, you'd better do a feature. You've got to do one...' But the scripts were so bad he couldn't.

**Ralph Thomas:** But I didn't think it was *smart*, either. And I was right. If I'd made a bad film then, I wouldn't have made another.

**Cinema Canada:** Did the scripts you were offered turn out to be dogs in the end?

**Ralph Thomas:** Oh yeah. Not a single one was ever released. The scripts were dreadful.

I'll tell you a story – and this is typical of the Canadian film industry: I got this call from a producer, asking me if I'd be free to shoot a film in three weeks' time. I told him I was working on a script, so he says: 'Well, could you come to my office to discuss it?'

I say: 'Well, I'd like to read it first.'

So he says: 'There's no time for that.' No bullshit – that's what he said! I told him I didn't see any point in visiting his office if I hadn't read the script.

'Well, how do I get the script to you?' he asks. And I say: 'Put it in a cab.' He says: 'Who pays?' And I say: 'Well, obviously, you do! You're the one approaching me.'

So he says: 'Will you read it right away?' I say: 'Yes, as soon as it arrives.'

Well, I read it. Then I call him up and ask: 'This is shooting in three weeks' time?' He says: 'Uh huh.'

'First of all,' I say, 'there's one major problem with this. By my reckoning, it's only about 50 minutes long. How are you going to make up the other 40 minutes?' He says: 'We'll look after that as we're shooting.'

Well, the film was shot by another director, and the rough cut was 60 minutes long. They're still trying to figure out how to stretch it.

**Cinema Canada:** Did this producer go on to make another film?

**Vivienne Leebosh:** He likely will this year. He's a big-money producer.

Another film we know of that hasn't been released is only 72 minutes long – 10 minutes short of anything you could distribute as a feature.

**Ralph Thomas:** The guy I just referred to – the one who eventually directed this film – has been blackballed throughout the entire industry. He's paying the price.

**Cinema Canada:** Could that happen again?

**Ralph Thomas:** There are countless stupid people out there. I have never encountered so many dumb, stupid businessmen – and they keep coming into the film industry. They keep blowing money. And they blow money for one simple reason: they don't know anything about making films. They think it's all irrelevant.

**Cinema Canada:** So you would term what has happened in the past two years a business failure, as opposed to



a creative failure?

**Vivienne Leebosh:** That's true. The brokers are still deciding what is to be made, in fact.

**Ralph Thomas:** They'll read the script and say yes or no.

**Cinema Canada:** So what do you do? It seems the film industry has traditionally been plagued with the 'two solitudes' syndrome: the financial people and the creative people don't communicate with each other. Should the creative people be talking to the investors directly?

**Ralph Thomas:** Vivienne has spent a lot of time in the past two years talking to business people. We wouldn't have made *Ticket* without them; obviously, we owe them a return on their investment.

Once that investment is returned, we want those people to become part of our filmmaking for years to come. That's why we're so concerned about promotion. You have to return their investment if you want their confidence. Besides, you don't want your film to sit on a shelf.

If you review the last 15 years of Canadian filmmaking, people still talk about *Goin' Down The Road* and *Wedding In White* as two of our best films ever. They didn't do well at the box office because they lacked the kind of budgets that allowed Hollywood-level production values.

Suddenly, we had the opportunity to put those production values on screen, but the money went elsewhere. What we need to be competitive is to develop and encourage the talent, and find the writers.

**Cinema Canada:** Do they exist?

**Vivienne Leebosh:** The CFDC says it develops writers, but it only does so when the writer is affiliated with a producer. Therefore, the producer retains control, and the writer only does what he wants.

**Cinema Canada:** So the writer is the lackey?

**Vivienne Leebosh:** That's right.

**Cinema Canada:** Vivienne, you're on the CAMPP (Canadian Association of Motion Picture Producers) executive. Ralph, you're on the DGC (Directors Guild of Canada) board. You now have a track record. The so-called commercial filmmakers have failed...

**Ralph Thomas:** For failing to be commercial—that's the important thing.

**Cinema Canada:** Okay. So now you're in a position to have some input into the decisions your respective organizations will make. Is an institute or organization that shares filmmaking knowledge possible?

**Vivienne Leebosh:** It's a fight. A power struggle. I'm fighting my end of it, and the 'Group of Nine' (the Association of Canadian Movie Production Companies, or ACMPC) are fighting theirs'. They've got a lot of power and a lot of government connections. They say the tax shelter should only be for corpora-

tions that make two or three films per year: cut out the small guys. So it's a fight.

**Ralph Thomas:** The government will never buy that, though.

**Vivienne Leebosh:** They might not, but that's what they're going after. They're looking to finance the 'minimajors.'

**Cinema Canada:** Would you consider going back to television?

**Ralph Thomas:** I've never ruled out going back to the CBC. In some ways, I don't feel I've really left the CBC. But I've had no sense that they want me there. In fact, I've had a strong sense they don't want me there. (Laughs.)

One of the ironies of this film is that when Vivienne first decided to do it she thought of it as a movie for CBC television. They turned it down.

**Vivienne Leebosh:** They said it had been done, that documentaries had been done on it.

**Ralph Thomas:** Whereas we've been running into distributors who aren't even aware that this situation with religious cults exists. And here, the CBC was telling us it was passé.

It's like the word 'commercial.' It means nothing; it's a lever, a way of saying no. And CBC's reasons for saying no are God-knows-what. It's just that they've managed to say no to just about every idea we've thrown at them for three years.

**Vivienne Leebosh:** The first film I produced at the CBC is called *Every Person is Guilty*. Ralph wrote and directed it. It was nominated for seven Genie Awards. Ralph won for best screenplay and direction. It was nominated for various ACTRA awards.

Afterward, one of the network's senior executives told me: 'Vivienne, that is a very fine film, the best that has come out of this department all year. And it was done on budget. But,' he says, 'I have a bone to pick with you. We don't need aggressive young producers here. You walked right over me. You didn't confer with me about anything. You walked over me like I didn't exist. You made all your own decisions.'

I was shocked. I couldn't believe it. Here was a guy saying: 'We don't need aggressive young producers.' That's what working at the CBC is all about.

**Cinema Canada:** Are you interested in working in the United States?

**Ralph Thomas:** We're biding our time. But we'll definitely have a Hollywood agent. Right now, we have two L.A. agents pushing this film. Our decision will depend on how well they do—how successful they are will determine which one we go with.

But I'm not interested in working in the States. I'd rather live and work here. More than anything, I'm interested in working. That is my first loyalty.

**Cinema Canada:** Are you optimistic that you will still be here next year?

**Ralph Thomas:** A lot will depend on whether or not we can get a film off the ground this year. If we can't, we'll have some hard decisions to make. ●

## Support systems go

*Ticket to Heaven's executive producer Ron Cohen describes how his company (Ronald I. Cohen Productions) was instrumental in the making of the film. His comments shed light on the delicate balance between, and the complexities of, the creative and commercial elements of filmmaking.*

The easiest way to understand my role would be to envisage filmmaking as a pretty extensive process. With *Ticket to Heaven* I provided the field in which Ralph was able to sow his seed as the screenwriter and the director. We have a background in feature filmmaking—by 'we' I'm referring to our company (Ronald I. Cohen Productions) and all the people involved in it. We had a record. We had deals with the majors on the last couple of films and had been very involved in the financing of them. We were equally involved in their distribution, not only domestically but also in the foreign area. What that meant was that we had an administration already set up to deal with all aspects of the creation of a film. It's very difficult to create a film in a vacuum. It's not impossible, but a track record is important when it comes to giving confidence to the bankers who provide the interim financing, and to the investors who are prepared to put up the equity dollars to make the film... Then there are the distributors, who want to have some insurance that they are going to have a film of superior quality, that will get completed...

All of these critical aspects of the process—that kind of administrative capacity which has an obvious creative side to it—I think, are essential; and it really works very, very well in combination. There's no question that the idea for the film, in this case, was Ralph's and Vivienne's. It was an idea that came out of a series of articles in the *Montreal Star*, based on a very bizarre situation. It was really quite surprising that no one had made a film in this area before.

Vivienne and Ralph had a long background in television. I didn't actually know them, but Vivienne's kid brother and I had gone to school together many years before. There was that little association which in the end, I guess, was meaningless—although that sort of thing always helps to bring people closer together. When they brought the project to me I had already heard about it, and was very encouraged by Michael Prupas who was my attorney and good friend. Michael had a long association with Josh Freed, who had written the series of articles on which the book and the screenplay were based. Josh was therefore very influential in the motion picture itself. In addition to that there was a lot of encouragement from the CFDC—which has played a very important role in all of the films I have been involved in.

At the time they came to me I already had a moral commitment to do *Harry Tracy*. ...It was a very heady time for the industry at the beginning of last year, and it seemed to me that there was good sense in trying to

proceed with two pictures: one was a lower budget picture, one was higher. The subjects were quite diverse and, I thought, quite important in their own ways. It seemed to make a very good kind of package, both from a financial and a distribution point of view. I think it really did prove to be both, although, as we know, by the end of the year the attitude of the investing community had changed substantially.

At the time, I was—and still am—interested in being involved with good pictures which were good entertainment. To me, whether or not the formula looks 'American' to some people is not a factor.

Take *Middle Age Crazy*, for example. The interesting irony was that it was the Krofts's first feature film and our third at that point; but there's no doubt that because of their experience in doing hundreds of television shows, they had a major role to play in terms of contacts in L.A., in terms of getting Bruce Dern and Ann-Margret for prices which were very good. Those kinds of things. Their contacts were very useful from that point of view. Even so, we did play a kind of leading role there.

At that point, Vivienne and Ralph were arriving with their feature, and it was going to be our fourth—with another one already planned, which, of course, went ahead... We had people to deal with all the marketing, creative, legal, accounting and book-keeping aspects; people to deal with the general support systems in terms of publicity, arranging for distribution, and arousing some confidence on the part of investors, who could then look and say, "Well, there is someone with a track record, someone who has done something in the past that has resulted in something feasible."

Whatever my title, I've always done pretty much the same thing on the films in which I've been involved—except, obviously, on the first one... With no experience at all, my job was limited to legal and financial questions. My involvement in the creative aspect increased thereafter to the point where, after Bob Cooper and I split, that area in our organization, as well as the responsibility for the financial, business/administrative and distribution aspects all fell basically on my shoulders. Although my credit was 'executive producer' on *Ticket to Heaven* and 'producer' on *Harry Tracy*, the functions weren't basically any different. It's being involved, without any doubt, in all the aspects of filmmaking—more or less in some areas, in terms of the creative (cont. on p. 38)



"If there was a great deal more honesty and less bullshit in the Canadian film industry, and a greater degree of respect for quality craftsmanship, we could rise out of the shadow of the American industry and face a confident future."

Lesley Rust 1979

"The Canadian film industry is dominated by so many charlatans and crooks, it deserves whatever it gets."

Lesley Rust 1981

Who is Rust and why has her guarded optimism been replaced by bitterness and contempt?

Lesley Rust was a partner with Josef Elsener in the now disbanded theatrical and movie prop special effects company Proparms. The company specialized in weapons — time bombs, custom-made swords, bayonets, machine guns, etc.

Proparms began supplying effects and props to Canadian films in 1975; six years and 36 features later, tired of an eternal chase for unpaid accounts, weary of a quixotic red-tape battle with the governments of Ontario, Quebec and Canada, and fed-up with the disrespect of the majority of Canadian crews towards them and their equipment, they are leaving the film industry.

So what? you may ask. The issue here is that Proparms, a quality company which met a demand in the Canadian entertainment industry (ask almost any production house that's made a film since 1978), was plowed under by inconsistent, if not incomprehensible government regulations, and the callousness of an industry which apparently does not reward quality suppliers with quality treatment. The details of this case study not only illustrate problem areas in Canadian production, but also the government's inability to deal effectively with industry-related problems in its domain.

Josef Elsener, part-owner and chief design engineer of Proparms, is recognized as one of Canada's leading ballistics experts. He received his training in a small weapons manufacturing shop where he designed his own guns before becoming a prop arm supplier for theatrical productions in 1963. Elsener used his talents to construct the ideal prop weapons — authentic arms which looked and behaved like the real thing when fired, but which could not be loaded with live ammunition of any sort.

Before renting out these converted weapons, Elsener had them approved by the ballistics division of the Quebec Provincial Police (QPP). When film companies approached the QPP in 1975, inquiring about prop weapons, the QPP referred them to Proparms. Soon, film-related work became the mainstay of its business. And soon also, film-related headaches occupied front row center of Rust's business mind.

In an industry which may boom for four months, and lie dormant for the next eight, budgeting to maintain a year-round overhead becomes a tricky task.

Howard Goldberg is a free-lance writer and independent filmmaker in Montreal.

## Proparms: Calling it quits

by Howard Goldberg

Proparms' budgeting problems were seriously compounded by the various producers' habit of exceeding the customary 30-day limit for payment. Said Rust, "No industry is infallible. Most production companies, in other countries at least, have the courtesy of informing suppliers of a cash flow shortage. Here the buzz words are 'We're waiting for a signature on that one.'"

In addition to chasing for payment, Rust found herself repeatedly having to fight production companies in order to secure compensation for lost, damaged, or stolen rental equipment. "The most dangerous time for our rented equipment," said Rust, "is that short period between the wrap-up party and the actual return of the equipment." On *A Man Called Intrepid*, the security service guarding all props and costumes was released one day prior to the scheduled return of equipment. During the wrap \$5,000 worth of Proparms weaponry was stolen. Five months later, only after repeated attempts to secure compensation, Astral Bellevue Pathé paid for the guns. In the meantime however, Proparms was forced to buy replacement weapons in order to honour contractual obligations.

In another instance a gun was returned with a clean crack down its antique wooden barrel. An accompanying note read: "We can't imagine how this could

have happened, your gun seems to have disintegrated." In short, the demoralizing pursuit of debtors was to be a nine-to-five activity for Rust as long as she hoped to regulate Proparms' own cash flow difficulties.

The personnel of Proparms was ultimately discouraged by what it considered to be a shameful absence of professional ethics in most Canadian productions. Elsener and Rust cite cases where inadequate consultation at pre-production resulted in lower quality work and panic calls in the middle of the night from production managers who realized, at the last minute, that a certain shot already in progress required a prop or a special effect. Ultimately, inadequate safety measures and communication problems endangered both Proparms personnel and crew members.

In *City on Fire* for example, an assistant director who wanted to "consult" with Elsener while the latter was completing the wiring for a gas explosion, fell over a trip wire. Had the wire been connected to the power supply, a lethal explosion would have resulted. In general, said Elsener, the mass confusion which prevails on most sets, and the know-it-all attitude of everyone from the production assistant right up to the producer, impeded him from doing his work quickly and safely.

On another occasion Cinepix hired Elsener to help on an arms-related special effect but then failed to include him in pre-production meetings. Concurrently, the production manager learned that a municipal SWAT team would supervise the effect for nothing. Proparms was dismissed. Yet on the eve of the shoot, Elsener was awoken at 2 a.m. by a phone call from Cinepix. The SWAT team, although qualified to handle

the arms, did not fully understand the visual problems inherent in the effect — would Elsener please bail them out?

The production of *Oh Heavenly Dog* required three separate pre-production meetings before a shooting schedule was finally agreed upon. Yet after all that planning, a last-minute phone call from a production assistant informed Elsener that work would begin the next day.

Elsener offered David Cronenberg's *Scanners* and Gilles Carle's *Les Plouffe* as examples of well-managed shoots. In these films, careful pre-production set the stage for an on-set atmosphere of cooperation rather than conflict. If films such as these were the rule rather than the exception, Proparms would have been more inclined to put up with late-night phone calls, last-minute diversions and the reality of perpetually late payment.

Much of the energy which Rust and Elsener could have used to survive the hardships of the industry was soon wasted in an ongoing red-tape battle with provincial and federal governments, following the toughening of federal gun control laws (Bill C-83) in 1978. The resulting debate was the straw that finally broke the camel's back.

At first the new laws, which required the extensive licensing of any user of an automatic weapon (machine gun, etc.), did not alarm Proparms; until it learned that the laws did not distinguish between a live weapon and a de-activated prop weapon for theatrical use.

Rust immediately informed federal officials that the law could seriously reduce filmmaking activity unless some legal allowance was made for the safe de-activated prop weapon. (See box.)

Finally, unable to obtain a ruling on







Lesley Rust and Joseph Elsener.

the constitution of a converted weapon suitable for theatrical use, Elsener ceased his gun conversion work to concentrate more heavily on the special effects aspects of his job (lightning, rain, explosions, etc.). Meanwhile, Rust continued to press the federal government for a blanket ruling on converted weapons. By day she was a collection agency, by night a political lobbyist.

After fighting government bureaucracy, working odd hours under conditions which were not always creatively satisfying if not downright dangerous, Lesley Rust and Josef Elsener decided to find a new line. They will be selling their inventory of special effects machines and converted weapons and entering the international defence market, primarily outside the country. It is the industry's loss. ●

## Laws under fire — but best shot fails

Among other things, Bill C-83 stipulated that anyone wishing to use an automatic firearm had to first obtain a FAC (Firearms Acquisition Certificate). Yet the new federal law did not adequately define "firearm". Interpretation of the new law was in the hands of provincial courts. In Quebec, the QPP was familiar with Elsener and his converted guns. It did not consider the props to be firearms and allowed operations to continue as before.

In 1979 when the production of *Starmania* inquired into the legal technicalities of taking six Proparms converted automatic weapons into Ontario, it was told that the guns were legally considered "firearms" because they still had moving parts. As firearms, their operators would require FAC papers:

Elsener had been trying to get a ruling from the federal government as to the exact definition of a converted gun for stage and film use

since 1978, but had never received any reply. He had even worked (free-of-charge) at the request of the federal Working Group on Gun Controls, to complete a working paper which defined a safe de-activated firearm, and outlined film/theatre needs for weapon-related props. Still, in 1981, a letter from the Honourable Bob Kaplan to Lesley Rust revealed that there was no agreement between the provinces as to what constituted a de-activated "prop" weapon. "... The issue in the view of Ontario officials is the level of de-activation required so that a part of a fully automatic weapon is no longer a part." For Proparms, this means that it was futile for Elsener to convert weapons unless he could dream up a way of making "parts which were not parts." Productions wishing to use guns would have to comply with provincial interpretations of federal law. In Ontario, this means that a production may only use fully auto-

matic weapons if the owner of the weapons is in possession of a bona fide collector's permit and is present on set whenever the guns are in use, and if the weapons fire blanks only.

This interpretation results in higher costs for the producer and a lower degree of safety for the cast and crew because there is no guarantee that the "bona fide" collector knows anything about the safe maintenance of his weapons under the continuous firing of blank cartridges.

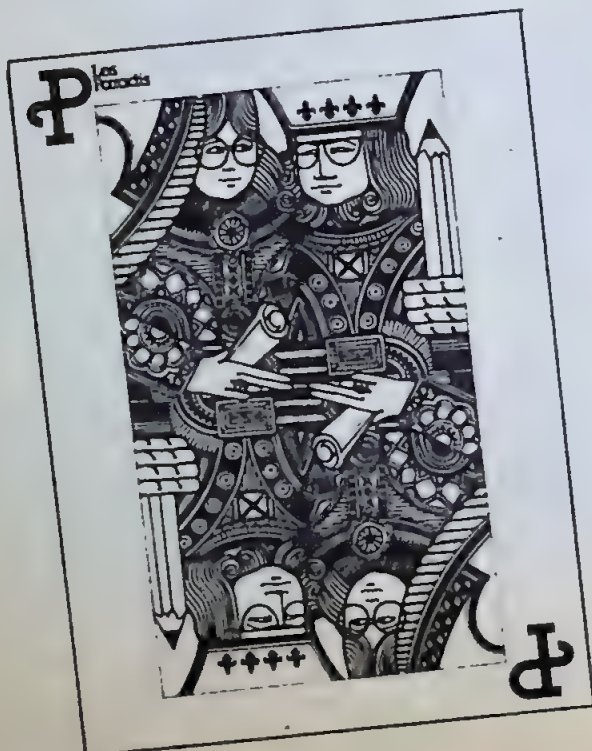
According to Elsener, his company lost about \$15,000 in props contracts because Ontario prohibited the fully automatic guns he had legally converted in Quebec. Furthermore, he cites an example of one producer in Ontario who has resorted to renting active (i.e. live ammunition) weapons from a mercenary who evidently prefers filmmaking to combat in South Africa.

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# The NFB: Inventing Canada—Again?

by Lyn Martin

As Canadians we've become accustomed to much rhetorical speculation on the subject of our National Film Board. The same redundant, almost clichéd statements are circulated time and again. So often we've heard that the NFB put Canada on the map, that it is our best known export and most effective public-relations tool. We hear NFB officials such as government film commissioner James de B. Domville lament that the Board enjoys a wider recognition internationally than it does within the borders of Canada. And when we complain about the Board, which we often do, the same tired litany arises every time. It is a waste of government funds and the tax-payers' money. It is an ivory tower, effete and inefficient. Its distribution system must be ineffective because the films do not have sufficient visibility. It is full of "deadwood" (it used to be full of "Commies"). It is an unfair competition to the independent filmmaker and private producer in Canada. And on it goes...

Granted, some of these claims contain substantial truth. But by repeatedly identifying certain catch issues, we run the risk of taking the Board for granted, as if its story has already been told, and as if it is no longer necessary for the Board to tell Canada's story. In the thick of the rhetoric we lose sight of the larger, more complex and crucial issues — the very same gut-level issues which are tearing this country apart today: political, economic and cultural.

If the NFB is unsure of what it is, or what it should be, it is only because Canada is unsure. And Canada is unsure because we do not now, and have never had, clear, consistent and above all visible images of who we are as Canadians. To a large extent the country remains invisible to itself. In this, the

Lyn Martin is a Montreal free-lance writer, professional librarian and student of Communication Studies at Concordia University.



Francois Macerola

NFB has proven to be less the "eyes of Canada" than it is a reflection of the Canadian condition: tentative, self-critical, self-conscious and well-intentioned.

Bob Verrall, executive producer of English Production at the NFB, zeroed in on it when he said recently: "There has been too much nonsense talked about the so-called National Unity crisis in Canada. People working in cultural agencies know quite well this is not the real issue; but National Identity is. And there's a profound distinction to be made between the two. At the Board we know this, and I wish we had been more daring in stating it, and doing something about it."

In view of this "cultural crisis" and visibility problem, we can hardly expect the NFB to "see Canada, and see it whole" when there are so many disparate parts that the whole becomes elusive. Nor can we expect the NFB to propagate Canadian culture when we lie cheek-to-jowl to the most powerful film and television industries in the world.

In terms of the national images we do have, the majority of them have come from public sector institutions like the CBC and the NFB. They have not come from the CTV or the Canadian Film Development Corporation (CFDC), and probably never will. Under the Capital Cost Allowance (CCA), the commercial sector's rather checkered and less-than-noble performance has resulted in films which have little to say about this country. As NFB filmmaker Albert Kish says, "If you took away the NFB and the CBC there would be nothing. How would you know that you are in Canada?"

## The demise of documentary tradition

Last year, Albert Kish was commissioned to make a film on the 41-year history of the NFB. *The Imagemakers* suggest that the NFB invented Canada, both as a political and cultural entity. As a stream-of-consciousness mosaic of clips from 60 NFB films (laboriously selected out of 600), the film traces the evolution and consolidation of a national consciousness in Canada.

Through the eye of the NFB documentary, Kish believes that Canada's changing perceptions of itself were as much invented as they were document-

ed, and that this was accomplished in a subtly cumulative manner. "In the beginning they had to sell the war, and in order to do this they had to create a country with an ideological base." Consequently, the birth of a national consciousness was as much a projection of the NFB's eye, as it was the object of it.

The NFB documentary evolved over the years out of a primitive but effective propagandist style into the more complex, essayist style which has now become popular with television tabloids like *The Fifth Estate* and *60 Minutes*. There was always something recognizably NFB about an NFB documentary: quietly competent, unassumingly hard-hitting but usually "safe", with an eye for the unusual, slightly humorous detail. Kish calls the NFB style "lyrical realism."

The documentary tradition in Canada traces its beginnings to the Canadian Pacific Railroad film unit. Kish maintains that documentary film is Canada's only folklore. But he detects a gradual disenchantment with the medium as it loses its audience to feature films. "At the NFB we have tried every style and every subject, and we are beginning to realize that even the worst feature film now gets better results. Take for example an average classroom film on menstruation. If we were to put it in a dramatic form and call it, say, 'The First Accident,' it would surely have a much greater impact than a dry documentary with the 'voice of God' explaining what happened."

Kish's colleagues at the Board have privately admitted to him that they would like to get out of documentary and into dramatic feature films. Robin Spry was one NFB filmmaker who did just that, leaving the Board in 1977. And although Spry has enjoyed a certain commercial success since then, he realizes that the Board is still the only film production outfit in Canada, aside from the CBC, where a filmmaker can

make "socially oriented films of specific value to Canadians, without having to worry about the film's international commercial value."

Because of this, he would like to see a freer exchange of talent both within and outside of the Board. More input from outside free-lancers and more ventures into the commercial milieu from NFB staffers would ideally benefit the Canadian film industry as a whole, while at the same time safeguarding against a ghetto mentality within the Board. However, at this time, the Board is in a financial straitjacket enforced by Ottawa, and does not as a consequence contract out much work to the private sector. Spry blames the government for allowing an institution to exist — which is there to serve a definite need — without the necessary funds to support its goals.

## A question of visibility

At 42 years of age, the Board has, perhaps unkindly, been compared to a "Grande Dame" suffering from institutional if not constitutional middle age. And like that middle-aged lady who can recall a more vital youth, it still wants to run on the steam of a past era, a time in which principles, priorities and directions were more clearly defined. But the Board no longer has the potent forces of John Grierson or the war to fuel it. It no longer enjoys the freedom of a more affluent and idealistic time which was the '60s. Like so many of our other institutions, it has fallen the graceless victim of more stringent and cynical times. If it is to survive its mid-life crisis, it must revitalize itself, its priorities, and re-align itself with the new realities in media technology. It must also make a concerted effort to seek increased exposure of its product.

Domville stated in his Commissioner's Report: "The fundamental purpose of making films... is to provide the individual Canadian with a sense of his or her own cultural identity. And that challenge is greater than ever. The cultural environment has changed and is changing radically. We are experiencing a veritable explosion in the cultural industries with almost exponential growth in the number and impact of new communications technologies. The danger is that communications growth and technical innovation become ends in themselves, divorced from the content they are meant to provide."

Jacques Bobet, executive producer of the French Drama Program, agrees. "There is a great deal of what I call 'video Muzak' in the communications market today... Film Board films are just one little part, and we strive desperately to rise above the level of this muzak." He fears that the NFB product risks being lost in an "enormous cloud" of audiovisual material, and to gain visibility it must be just that cut above the rest.

Bobet maintains the primacy of the NFB as a cultural agency rather than a straight information agency, stressing the cultural value of film above the informational value. "That cultural value can become a motivation which will change what you learn into what you can live with. There is no culture



Jacques Bobet



without emotions, and what is needed with information is a little bit of emotion."

Whereas it is true there can be no culture without emotions, it is even more obvious that there can be no valid cultural process without sufficient access to the cultural product. And this is where the NFB's visibility problem translates itself into a distribution problem. For the most part, the theatrical distribution channel in Canada has locked out the NFB and the independent Canadian producer in favor of the American product. The economics of the situation now dictate that the NFB must explore the distribution channels offered by the new technologies in the electronic media.

#### Distribution through the electronic media

Sandra Gathercole, former chairperson of the Council of Canadian Film-makers, and CRTC consultant, said at a recent symposium on the NFB held at the University of Toronto, that the future of the NFB lies in television, or more generally, in electronic distribution systems. "To trace the decline of the social influence of the NFB," claims Gathercole, "would be to trace the rise of the influence of TV... But we should not confuse this fact with not needing the NFB. We need the Film Board, the Film Board needs TV, the Film Board needs the country, but the country and TV need the Film Board even more."

So far there has been some conflict of interest between the NFB and the CBC, due more perhaps to a series of anomalies and petty jealousies than to anything else. The Board complains that the CBC does not give sufficient exposure to the NFB product, that it is poorly promoted beforehand, that it rarely receives prime-time coverage, and that some of the NFB's best films are even rejected outright. One such film, according to Kish, was Mike Rubbo's *Waiting for*

### At 42 years of age, the Board has, perhaps unkindly, been compared to a "Grande Dame" suffering from institutional if not constitutional middle age.

*Fidel* (1974), which the CBC rejected on the grounds that it was "amateurish." "Next week the *New York Times* gave the film half a page, calling it the best film ever made on Cuba; and after seven years it is still going strong," claims Kish.

Donald Brittain admits that since he left the Board to work for the CBC twelve years ago, his films have always been assured of prime-time coverage, with enormous publicity behind them. But he understands the CBC's exasperations with the Board, citing the NFB's disrespect for sticking to air-date deadlines, or its bad track record in adhering to film running-time limits.

The relationship of the French Production section of the NFB to Radio-Canada is much more amicable. Director of French Production, Jean-Marc Garand, estimates that over the last three years the French unit has co-produced 35-40 films, which Radio-Canada agreed to pay for sight unseen. Currently they are in co-production on two features and a docu-drama series. Still, Garand would like to see a better access to Radio-Canada's grid in terms of getting the films televised on a pre-ordained dates, in particular time slots.

Despite the fundamental differences between the mediums of television and film, NFB distribution people are nevertheless well aware of the writing on the wall, and have finally begun to make some headway in the television market.

Director of distribution Bill Litwak talked enthusiastically about Vidéotron, "the most interesting of the on-going experimental distribution projects." Vidéotron is a Montreal-based, on-demand video service with approximately 30 channels at the present moment. The Vidéotron library holds about 600 NFB titles. Subscribers phone in and ask to see any given film which appears in the catalogue at a certain time. They are in turn told to switch on to a selected channel at a prescribed time. According to Litwak, NFB films are proving to be extremely popular.

As we move into the era of TV "narrowcasting" with increased channel capacity on the vertical as well as horizontal bands, it will be possible to have more and more special channels devoted to certain subjects.

Naturally there was great optimism

that the CBC-2 and Télé-2 channels, originally scheduled for Fall 1982, would have been potentially significant for the exposure of NFB and other Canadian films. Theoretically, the CBC would have had the support of the government and the CRTC to tap those presently underexposed and fallow cultural resources. And a user-pay service could have conceivably generated considerable revenues - which in turn could have been implemented to commission work from independent Canadian producers.

Litwak still envisions the second networks - when and if they are approved - as scheduling regular series of NFB films each week, programmed around specific themes. At this point, he sees CBC-2 and Télé-2 as much more realistic ways of getting NFB and Canadian films to the public than pay-TV.

Canada is presently the most 'cable-ized' country in the world, and as such, the NFB knows that it is in its best interest to explore this potential market. According to Litwak, cable TV is now utilizing NFB films on an ad hoc basis, primarily as filler material. But he would like to see NFB films on cable in a much more concerted fashion.

One of the things distribution is looking into for the next fiscal year is to select an area of the country for a pilot study, and with the cooperation of a cable company in that area, to start programming NFB films on a regular basis. A lot more money will be invested in promoting this project because one of the factors restricting the viewing of cable is adequate prior information of what's to be televised, and the fact that the competing major networks put a lot of money behind promotion. Built into this pilot study would be a feedback mechanism to identify the viewers and measure the impact of the films.

Says Sandra Gathercole: "The fundamental problem in this country is that we have a very sophisticated distribu-

tion capacity to carry imported images of another country. We do not have now, and have never had, the capacity to produce and distribute the kind of product that speaks to ourselves. We have managed to sit with the NFB, one of the greatest film resources in the world, and not use it. The fact that 1% of prime time of the national network is devoted to the national film agency is ridiculous. If we are serious about maintaining a presence in the North American media market that is coming at us, we just cannot afford not to use the resource which is the NFB."

#### Theatrical distribution

If it's a question of how to best utilize the NFB product, should the film purist cringe in horror as the deathknell is sounded for theatrical screenings of NFB films? Are we to mutely accept that in future the NFB will discharge its mandate primarily through television?

"Personally I think a mechanism has to be found to create incentives for the distribution in Canadian cinemas of Canadian films," says Bob Verrall. "Quotas and levies on the box office have been talked about for years. We appear to be the only country in the world that doesn't consider we should be doing something like this. We watch hundreds of millions of dollars cross the border southward each year, and we go on pretending we can be an equal partner without some regulation which will create the necessary (Canadian) market."

Many lobby groups such as the Council of Canadian Film Makers, the Canadian Conference of the Arts, and past Secretaries of State, have put a lot of thought into how legislation in favour of Canadian films could be worked out. But somehow it never gets past the talk stage.

Says Verrall: "We know there are people in provincial governments who are ready (to table legislation) but somehow it never gets looked at as a priority of the first reign. Whether the Applebaum-Hébert Commission (The Federal Cultural Policy Review Committee) will be the instrument remains to be seen."

Indeed the situation for Canadian film is as adverse today as it has always been, with the distribution system totally dominated by the Americans. But as Jacques Bobet predicts, "When you try to reverse patterns of cultural domination (through government legislation), it translates very quickly into money, and then you will see the resistance you are met with."

Bill Litwak notes that this type of cultural legislation would not be final because it comes under provincial rather than federal jurisdiction. "So if this legislation for creating incentive measures does happen, it would happen in a few provinces but not necessarily across the country. It is by no means an easy area, but we have been trying to increase an awareness of the problem."

The theatrical distribution issue is at best thorny and sensitive. But let us not deceive ourselves. The Canadian product, even if it was given the extra push it needs to make the commercial screen



Albert Kish



William Litwak



— be it through quotas, levies on the box office, incentives or the like — would still be competing with the American product. To be competitive we must produce quality films that Canadians are going to want to watch. And to produce quality films, we need a massive infusion of funds into the production industry. Without funding we are not going to get the talent in this country working often enough to produce the kind of quality we need to be competitive. As Verrall emphasizes, a good director is not going to develop the skills he needs to compete in the marketplace if he only makes a film every five years. There must be continuity of work, and this requires a constant source of funds. "Without this infusion of funds, the film industry in this country is a dead duck."

#### The NFB and the private sector

For NFB features co-produced with the private sector, the capital cost allowance will continue to be important. Some of the partners the Board will be co-producing with will be using the tax shelters as a way of raising their share of the money. Thus the Board has officially, through the Film Commissioner, declared its support for the continuation of the CCA. Although the tax shelter succeeded in creating a massive infusion of funds into the film industry in 1978/79, cultural objectives were lost sight of. It became an industry of dealmaking over filmmaking.

"To guarantee the money in the first place," explains Verrall, "we had to guarantee that we were making international movies — whatever they are — which would sell in the American marketplace. It's now doubtful that many of them will even do that. So we, the collective 'we' being the filmmakers, have made some mistakes. We have been guilty of a failure of imagination, and the investors will be much more cautious now. But the tax shelter could

**We do not have now, and have never had, the capacity to produce and distribute the kind of product that speaks to ourselves. We have managed to sit with the NFB, one of the greatest film resources in the world, and not use it. The fact that 1% of prime time of the national network is devoted to the national film agency is ridiculous.**

still be an important instrument with which to raise enough money to sustain a volume of work which will keep the talent in this country busy."

The CFDC was originally established as a complement to the NFB. The NFB was to be primarily responsible for documentaries and/or non-feature films, while the CFDC was to stimulate the making of feature films in the private sector. Gathercole would like to see this guiding line changed in the future so that it reads: "The CFDC makes commercial films aimed at making money, if that is possible in this market, and the NFB makes those films for us and about us, independent of the marketplace and independent of whether or not they're going to make money."

The distinction between the NFB and the private sector, however, is not likely to be as clearly defined as all that. Their interrelationship is growing increasingly contentious and complex.

When the NFB was created 42 years ago, there was no commercial film industry capable of producing the films the country needed, so there was no question of the Board posing any direct threat to the private sector. Today the picture is different, with a viable commercial industry legitimately complaining that it cannot compete with a government-funded production agency which undersells the private sector product, and which coordinates the film requirements of government departments.

There is some question as to whether or not the NFB *should* continue to coordinate the films sponsored by government departments and agencies. With the proliferation of these departments today, previously clear lines of responsibility have become blurred in overlapping authorities.

Assistant film commissioner François Macerola admits that the commercial sector is now capable of producing 95% of sponsored films. He believes that the Board should retain the role of executive producer of these sponsored films, but that their execution should be increasingly left up to the commercial producers.

"We didn't wait for the private sector to get in touch with us. We contacted them to say we'd like a new agreement concerning the Sponsored Program,

which won't be based on the financial volume of production... What I would like to find is a kind of cinematographic *raison d'être* for the NFB's involvement in the execution of films from the Sponsored Program, rather than a financial, mathematical solution," states Macerola.

This "cinematographic *raison d'être*" infers a kind of artistic value judgement which would be left up to the discretion of the NFB. Straightforward information films, such as shorts on the metric system or fire prevention, would be delegated to the private sector, whereas the Board would continue to involve itself with the more noble, developmental or cultural undertakings such as the *Santé Afrique* or *Challenge for Change* series.

In any event, it appears obvious that for financial reasons, and in the pursuit of Canada's cultural goals, there must be a closer collaboration between private and public sector film production in Canada. And this collaboration is likely to be catalyzed by an increasing awareness of a commonality of interest be-

tween private and public sector. There must be a continuity of a certain volume of production to ensure the viability of a Canadian film industry. As Macerola predicts: "The price we will have to pay in order to have a real Canadian film industry is that we will have to join forces. We can no longer rely on the private investors."

#### The NFB: A Crown Corporation?

For the past two years there has been some talk about the possibility of the NFB being reorganized as a crown corporation. Macerola believes that the Federal Cultural Review Committee will make a recommendation to that effect. The Board's funds now stand at a composite ratio of 75% government subsidies to 25% revenues from sales and rentals. Federal government agencies like the Board operate under fixed budgetary constraints; the Board, for example, has always had difficulty convincing Ottawa that 85% of its budget is spent during the summer — which is usual in the film industry.

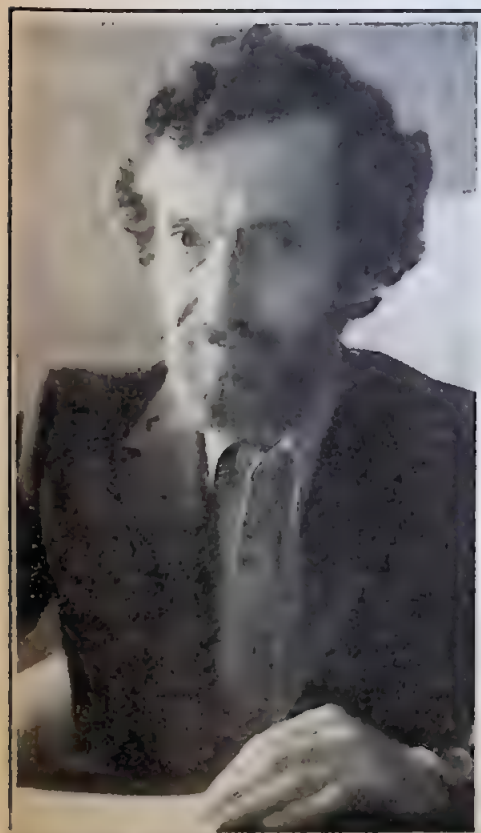
As a crown corporation, the Board would have greater administrative flexibility over the disbursement of funds, and the freedom to transfer funds from one year to the next.

Says Macerola: "With crown corporation status it would be easier to adjust ourselves to the production of films. Our first goal in becoming a crown corporation would be to better answer the needs of our filmmakers and our distributors, instead of answering the bureaucratic needs of the various government ministries and departments."

**T**he NFB is currently undergoing a renovation, and the changes promise to be more than just cosmetic. Structurally the Board is less than sound. Like any institution which has grown too big, it has become over-bureaucratized, wasteful, and inefficient. Hopefully, measures taken in such directions as the regionalization program, co-production with the private sector, crown corporation status, or a more wholly-integrated cooperation between production and distribution, will render it more responsive to its mandate.

The institution still exists for quasi-moral reasons of public interest, but the moral emphasis seems to be shifting in reflection of the times. The previously-prescribed documentary film with a social conscience is evolving into a prescription which promotes film as more of a cultural product. Whether or not this is the magic formula remains to be seen.

The fact is that 42 years and 4000 films later, the Board is, like the country, still waging a battle for credibility. Clearly, more effective ways of improving access to Canadian culture must be found, if only to improve the nation's capacity to know itself as distinct from its southern counterpart. Until then, no cultural institution will be free from serious scrutiny. ●



Jean-Marc Garand



Bob Verrall



# IN PROGRESS



Caught in a web of international intrigue: *The Amateur's* Marthe Keller and John Savage.

## The Amateur

### Action on all fronts

From the last week of December until mid-February, Toronto was transformed into Washington, Prague, and Vienna, during the shooting of Balkan Film Productions' *The Amateur*, produced by Garth Drabinsky and Joel Michaels. Kleinberg Studio sets included everything from Prague apartment interiors to an immense Czech bar complete with underwater pool designed by production designer Trevor Williams.

According to Oxford's Dictionary, an "amateur" is one who is fond of; one who cultivates a thing as a pastime... hence "amateurish." A more popular definition suggests one who is inept or ill-prepared to perform a given function. This better describes the character of Charles Heller as performed by John Savage in the film.

When we meet Charles Heller, he is a harmless nine-to-fiver in the code section of the CIA whose world is that of computers, logs, and paper. Heller's girl friend is murdered in Vienna by a group of ruthless terrorists at the American embassy. Heller demands that the forces of the CIA be used to ensure their destruction. For reasons of its own the "Company" refuses. Via blackmail Heller forces the CIA to train and send him on a

personal mission of revenge. His indoctrination by fire takes him behind the Iron Curtain and into unforeseen dangers. What Heller doesn't realize is that his own side, his own "Company," also plans his demise.

The world of the CIA and the KGB is a mysterious one, populated by true professionals. There are no novices tolerated in this environment. Yet, to the dismay of both sides, Heller is introduced—an outsider, who is inept and ill-prepared to perform his personal function; an amateur, whose sloppy ways could prove an embarrassment to all. In classic form, suggesting *Three Days of the Condor*, Heller winds his way ever closer to the centre of the mystery that surrounds the death of his girl friend.

During the shooting, few local business people who make their living on University Avenue were aware that there was a full-fledged terrorist attack taking place in the old Hydro building. Somehow, the twelfth floor had been transformed to resemble, to the smallest detail, the American embassy in Vienna.

John Marley, Ed Lauter, Marthe Keller, George Coe, Graham Jarvis, and John Savage made up the international side of the cast, but they were nicely matched line for line by the Canadian contingent. Christopher Plummer and Arthur Hill represented the veteran acting school, but it was a regiment of young Canadian talent that seemed to leave the strongest impression. Collectively, their performance and demeanour on set was impeccable.

Under Charles Jarrott's direction the

terrorists—made up of leader Nicholas Campbell, Chapelle Jaffe, George Buzza, and Miguel Fernandes—became so engrossed in their roles that they were overheard to sign out after a fifteen-hour day still using their "coached" German accents. Jan Rubes and Lynn Griffin filled out the principal cast brilliantly.

One week, the Metro Toronto Zoo became a CIA winter training farm. With helicopters taking off in one direction, new recruits (who looked a great deal like part of Metro's finest), were sent through an obstacle course in the other. First assistant director Jon Anderson, doubled more as a drill sergeant than a production leader. The hills of Kleinberg doubled for the Czech frontier, with jeeps, dogs, machine guns, and a panic stricken Charles Heller. When wrap was finally called people were more frightened of being frost bitten than mauled by a guard dog.

Finally, a full-scale invasion was called for, with two dozen armed troops, trucks, jeeps, dogs, and police. Unfortunately, the weather turned, and instead of freezing temperatures, snow and ice, the crew had to adjust to autumn temperatures, fog, rain, mud, and the flu.

The crew was asked to re-enact the Battle of the Somme with buses sliding off into oblivion and stage-built houses melting under a constant deluge of rain. The carpenters had constructed a makeshift bridge over a little stream. The stream turned into a raging river and swept away their work. Somehow, the day's work was filmed, and Chris Plum-

mer didn't catch pneumonia like everyone else.

In mid-February department heads and principal actors flew off to Vienna to complete European exteriors. They left on time, and returned with a bevy of new stories, two days ahead of schedule. **Humphrey Grey** ●

**THE AMATEUR.** p.c. Balkan Film Productions Limited (1981) p. Garth Drabinsky, Joel Michaels d. Charles Jarrott asst. to d. Margot Webb p. man. Marilyn Stonehouse loc. man. Michael Brownstone a.d. Jon Andersen (1st), Otta Hanus (2nd), Bob Wertheimer (3rd) sc. superv. Sandra Marley asst. to p. Margaret Livingston p. co-ord. Suzanne Lore sec. Angela Heald p. asst. Tom Pinteric, Rick Watts, Alan Zweig p. compt. Heather McIntosh p. acct. Lyn Lucibello asst. acct. Joanne Jackson d.o.p. John Coquillon cam. op. James Turrell, Thom Ryan (1st asst.), David A. Makin (2nd asst.) stills Shin Sugino sd. mix. Peter Shewchuk boom Herbert Heritage p. design. Trevor Williams art d. Richard Wilcox set dec. Steve Shewchuk, Rondi Johnson set dress. Dennis Kirkham set labourer Dave Fleisher draughtsman Richard Harrison superv. ed. Richard Halsey ed. Steve Fanfara, Bruce Lange (asst.), Marta Nielson (2nd asst.) make-up Ken Brooke, Patricia Green (asst.) hair James Keeler, Albert Paradis (asst.) ward. design. Suzanne Grace ward. mistress Aleida Macdonald asst. ward. Nadia Ongaro prop. master John Berger asst. props. John C. (Butch) Rose gal. Chris Holmes best boy Tony Eldridge elec. John Spurrell, Sam Hughes gen. op. Herbert Reischl key grip Ron Gilham best boy Glen Goodchild grip Wayne Goodchild, John Davidson sp. eff. Michael A. Clifford, R. Taylor, Leland (Bud) Fisher l.p. John Savage, Christopher Plummer, Marthe Keller, Arthur Hill, Nicholas Campbell, George Coe, John Marley, Jan Rubes, Miguel Fernandes, Jan Triska, Graham Jarvis, Jacques Godin, Neil Dainard, Chapelle Jaffe, Ed Lauter, Vladimir Valenta, Lynne Griffin, Deborah Kipp, Glenna Jones, Bobby Hannah, Tedde Moore, Lisa Schrage, Susan Young, Guy Sanvido, Fred F. Culik, Paul Hubbard, Fred Williamson, John Corbett, Maruska Stankova



Quest for fire

## 'Pretty department', dirty work

Budgeted at \$12 million, *Quest for Fire* Neanderthal Man, through an odyssey to insure his only way out of the Stone Age – possessing fire.

Attacked by the savage Wagaboo tribe, the Ulam tribe is robbed of its precious fire. Three prime Ulam warriors, Naoh (Everett McGill), Amoukar (Ron Perelman), and Gaw (Nameer El Kadi) are sent out to reclaim the flame. On the way, they rescue the beautiful Ika (Rae Dawn Chong) from the vicious cannibal Kzammms. Ika's grateful tribe, the Ivaka, teach the Ulam trio fire-making from scratch. Ika and Naoh fall in love, proving once and for all that primitive man was capable of more than just a one-night-stand.

The publicists on *Quest* produced an impressive release. We have everyone's credits: director Jean-Jacques Annaud (*Black and White in Colour*), executive producer Michael Cruskoff (*Young Frankenstein*, *Nosferatu*), screenwriter Gerard Brach (*Cul de sac*, *Knife in the Water*, *Tess*). ICC producers John Kemeny and Denis Héroux score a long paragraph. It's also full of the rich texture of human interest that journalists crave: the on-set marriage of one of the lead actors to the unit nurse; exactly where actor Ron Perelman has lived each of his 31 years; the rather confusing ethnic heritage of Rae Dawn Chong (Chinese-Irish-French-Indian-Black, and all-Canadian).

But some of us wanted more. We were getting postcards from the *Quest* crew on location. They covered three continents. We knew that elephants were getting stuck in Scottish peat bogs. We knew that Desmond (*Naked Ape*) Morris wanted to choreograph an Apache dance on the Samburu Game Preserve in the Kenyan wilderness. And we knew that a Lion's Head (Ontario) farmer was transporting the cast to location in a manure spreader. Above all, we knew that the Pretty Department wasn't making anyone pretty. Toronto-based makeup artist Suzanne Benoit told us why.

Benoit joined the production in Scotland, the first leg of the shoot. British makeup artist Sara Monzani (*Alien*, *Midnight Express*, *Bugsy Malone*, and *Edward and Mrs. Simpson*) had been overseeing the manufacture of Neanderthal prosthetics for eight months before the first shoot. Brow ridges, noses, wigs, and teeth were produced for months, crafted from positive and negative molds rivaling the lost-wax sculpting process in complexity. "When I arrived in Scotland, everything was not finished. In a little hut, 40 minutes' drive from Fort William, north of Edinburgh, five of us set to painting the latex masks of the Kzammms. We painted the veins, shaded the eyes, and plugged them with hair – in the ears and nose too – with a punching implement, like an open-ended needle. Very different than ventilating wigs. It was very interesting work." Plugging and painting and plugging continued



Man or beast? A masterful makeup job transforms Ron Perelman into Amoukar

photo: Takashi Seida.

further more when the crew moved to Avemoor.

"That was our first sight of the elephants. The art director from Montreal, Guy Comtois, did the elephant hairpieces – it was a hell of a job to get those elephants dressed." Made up as mastadons, the elephants were also treated to enormous tusks, applied by a very well known European animal handler, Mr. Chipperfield. "They were circus elephants, and it was like a scene from Hannibal – we had to get them over a huge mountain to location." The fateful day that one of these gentle creatures became stuck in the bog, cranes were transported over the mountainous terrain to pull the elephant out. "He was a bit hysterical, poor thing," recalls Benoit.

In the shots where the three Ulam warriors and Rae Dawn are involved with these "mammoth," "mini-people" were used to make the animals look more foreboding. "They used children made up and dressed exactly like the lead characters – that was a wonderful job done by Sara."

The cold damp of a Scottish fall threatened to cause problems with the application and maintenance of the prosthetic pieces. "All three Ulams had their prosthetic foreheads on all the time." (Rae Dawn was allowed to be pretty with her very own Irish-Chinese-

French-Indian-Black-Canadian forehead). "The foam latex from which the pieces were made, would, in the rain, act like a sponge. But the pieces were very well made, well applied and well maintained. The make-up artists who were doing them were extremely conscientious and they always looked just right. The actors were kept under umbrellas always between takes."

After three weeks in Scotland, a chartered plane carried crew and equipment from Glasgow to Nairobi. "But the



The Stone Age's version of Bo Derek? Damsel in-distress, Ika (Rae Dawn Chong).

photo: Takashi Seida.

plane was about a ton overweight and we had to offload all our fullers' earth, which we needed for the body make-up of the Ivaka tribe." Fullers' earth is a clay substance, taken from the earth and refined to the consistency of talcum powder. "They had the earth in Kenya alright, but it was red. Ika (Rae Dawn) has been shot in our European fullers' earth, which was a grey-green. It was the design – and we had to stick to it for continuity." The make-up team tried everything to make the Kenyan earth do. "We mixed all manner of substances – but there's no way you can turn red into grey-green." So more was ordered from England to the tune of about eight-hundred pounds Sterling. Unidentifiable yet reliable sources report that producer John Kemeny was not pleased.

"While we were in Africa, we did a lot of research. We watched the people and rushed into the bookstores. Leni Riefenstahl's photographic study of mask people shows a similarity to what we did with the Ivaka – we fell in love with her book.

"When I was hired, I went to every library and looked in every book to find illustrations of Neanderthal Man. But anything you find, after all, is really only some artist's impression. You have a skull, and work artistically to create what is covering it. And of course, this



concept was in the head of the director, Jean-Jacques Annaud.

"Jean-Jacques' ideal is what we worked from. His concept of what makes primitivity is the wider nostrils, the strong jutting jaw, small forehead and heavy brow area, with small and deeply-set eyes. But at the same time, he wanted a semblance of 'evolvment'." So, within the Wagaboo tribe, variations existed. Some had more finely chisled noses and brows, while some were more exaggerated. Some were a compromise between this "evolvment" and primitivity.

things to say about the African heat. She was indignant at the suggestion that a make-up department, miles away from civilization and Mac's Milk stores, would so much as run out of Kleenex. "Sara Monzani thought of everything." And she had no comment on the unconfirmed report (postmarked Monbasa) that the circus elephants panicked in a rainstorm, and stampeded the two-man pup tent where the camera gear was stored, mistaking it for the Big-Top.

But she did indicate that lunch breaks were a bit of a problem. "In Scotland and in Kenya, the Kzams (remember, they're the vicious red cannibals) had masks that covered not only the face but the neck, and went down into their fur costumes. For them to be able to eat, the entire mask had to be taken off, and then carefully dried. At first this took half of lunch hour. But by the time we were really cooking, we could get them back on in minutes."

As the production moved back to Montreal, Michelle Burke took over the Canadian make-up unit, and the team moved into a lab in Montreal, which ICC had arranged. "We took over this space, and set up an entire laboratory. With ovens, scales, tables and barber chairs for our life castings, we started from scratch and created the entire laboratory from its smallest detail up. Our 'homme à tout faire' was also the production company's 'homme à tout faire'. So while he was running around for the production coordinator, we were trying to get him to also run to Pascal's and pick up our cement. There was much demand made on this poor man's time."

"From plastic bowls to egg-beaters - every chemical had to be ordered. This was a trial for a make-up artist. One would have to get on the phone and ring up a chemical company and say 'Uh, we're doing this big film, so we'd like to open an account with you.' Then the guy on the other end says, 'Well, send us three letters of reference and your credit

rating.' You want to say, 'Listen, son, I'm not a PM, I'm a make-up artist, and I need these chemicals!'"

With Benoit, Stephan Dupuis, Michelle Burke and Joan Isaacson succeeded in getting their chemicals. Joined by dental technician and make-up artist John Caglione from New York, they began the intricate molding and sculpting processes to create the prostheses for the last weeks of shooting in Ontario's Bruce Peninsula.

Benoit was thrilled with the opportunity to work with Dupuis and Caglione, who are first and foremost artist-anatomy and technique into the casting and molding assembly-line. "John Caglione has worked in this field since he

was about 15 years old." As assistant to the legendary Dick Smith (*Exorcist*, *Altered States*), Caglione worked on *Scanners* in Montreal with Smith, and was also involved in *Altered States*. Caglione also brought with him Smith's detailed instructions for making foam latex, which reads like a laboratory workbook.

Make-up departments are usually outnumbered by the members of any other single department on a feature. But on *Quest*, they were suddenly a committee, a force to be dealt with and a force left to deal with itself. "Individualist... one is an artist in one's own right, with one's own techniques. Suddenly all of us, working toward the

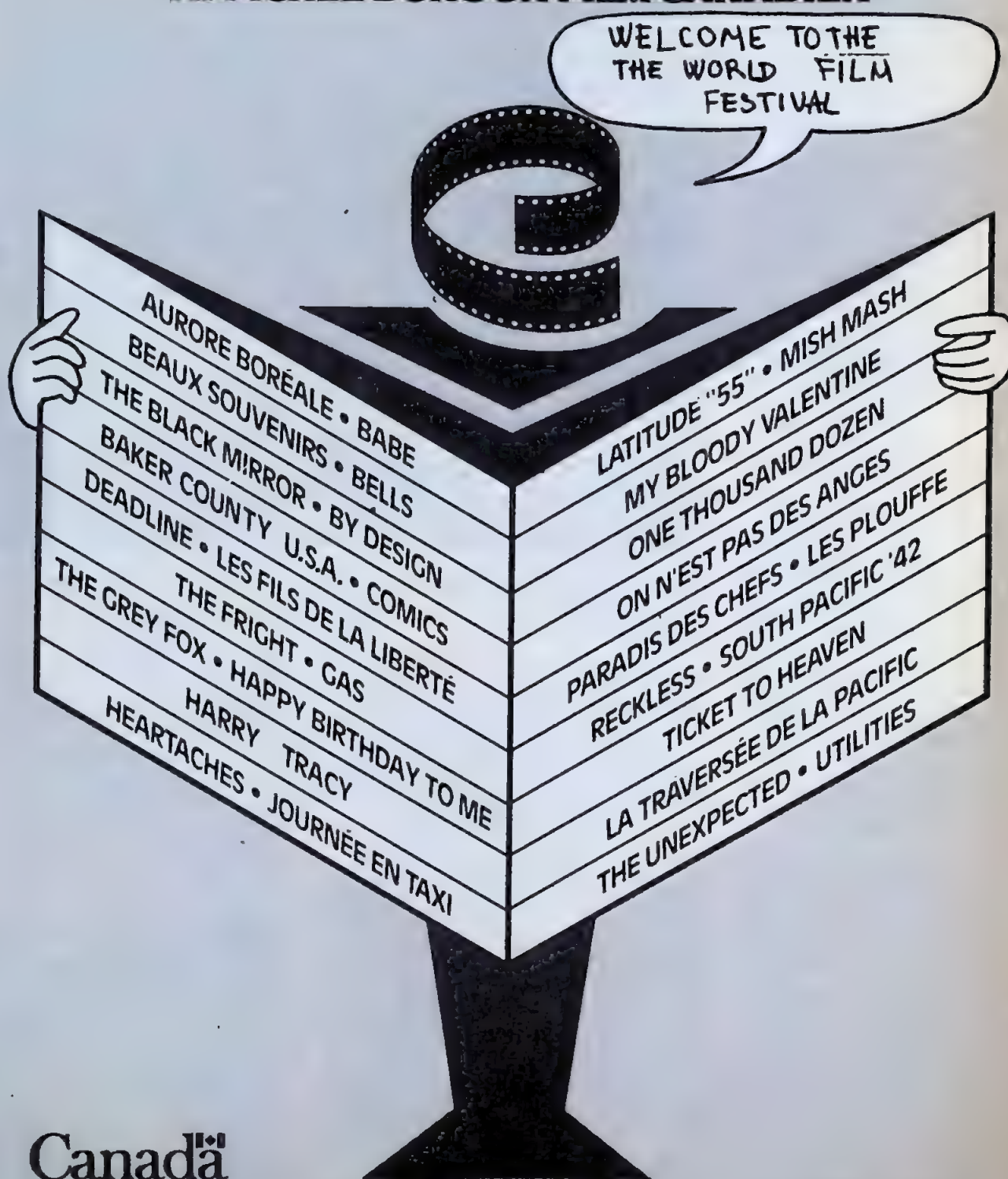
same end result, had to work in the same way, doing the same things. It took a little getting used to. But we were a very compatible group and things ran quite smoothly."

That individuality was further squashed by the laboratory attire-boiler suits (coveralls). No Gucci stripes. No little swans on the ass-pocket, no alligators over the left breast. "Stephane and I formed a club of two, the Twilight Zoners. On my suit he printed "... little did you know..." with an arrow pointing to my backside, where, underneath "the Twilight Zone" was printed the first series). That was my protest - my boiler suit shall not be like everyone else's."

Suzanna Plowright ●

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# BOOKSHELF

## Women and Children First

Viewing the continuing controversy about women performers' claimed exploitation in X-rated films, Australian activist Beatrice Faust discusses in *Women, Sex and Pornography*, the extent to which movies, along with other media, induce erotic stimulation in women, with the author providing perceptive insights into the nature of female sexuality (Macmillan \$11.95).

Laura Lederer's lively compilation of essays on women and pornography, *Take Back the Night*, presents a broad spectrum of articulate views. These essays, written by dedicated feminists, often assume a shrill tone that confuses reporting with advocacy, arbitrarily equates pornography with violence, and invokes censoring powers incompatible with freedom of expression (Morrow \$14.95/7.95).

In Linda Lovelace's lurid transparently self-serving confession, *Ordeal*, the star of the notorious sex film *Deep Throat* recants her past and charges coercion and fear rather than consent as the rationale for her spectacular cinematic activities (Berkley \$2.95).

Using film as evidence of social and cultural change, *Virgins, Vamps and Flappers* by historian Sumiko Higashi portrays the American silent movie heroine (hence the American woman of that era) in various guises of changing femininity during a period of loosening sexual mores (Eden Press, Montreal; \$17.95).

In *Films For, By and About Women*, Kaye Sullivan covers in detail some 2800 films, going back to the beginning of filmmaking, that consider the status of women in society or, more positively, offer solutions to their problems (Scarecrow \$25).

Ruth M. Goldstein and Edith Zornow assemble, in *The Screen Image of Youth*, extensive information of over 350 entertainment and documentary films on the various ways children and adolescents are represented in movies (Scarecrow \$20). Compiled by Judith Trojan, *American Family Life Films* surveys some 2000 shorts, feature-length documentaries and dramatic films, and includes detailed filmographies, distribution sources and other relevant data (Scarecrow \$20).

## Talent On Parade

In *Goddard: Images, Sounds, Politics*, Colin McCabe offers an informative evaluation of a director whose aloofness from the French film industry, provocative political views, unorthodox work methods and often brilliant films are skilfully and cogently pieced together (Indiana U. Press \$22.50/9.95).

Cinema as a source of ethnic and urban experience is the theme of an educators' seminar, whose transcribed proceedings, ably edited by Mary Pat Kelly, are the basis for *Martin Scorsese: The First Decade*. The director's filming concepts and methods, stemming from his background, are shown as the active ingredients of his dynamic creativity (Redgrave \$9.90).

In *Woody Allen*, the complex personality of the multi-talented artist – director, writer, actor – is deftly dissected by Myles Palmer in a lively biography that makes telling use of Allen's own, often self-deprecating, remarks, his collaborators' observations, and film critics' reviews (Proteus \$6.95).

The uneven career of the late Luchino Visconti is sensitively analyzed by Nancy D. Warfield in *After The Damned*. Concentrating on that particular movie as the apogee of Visconti's filmmaking career, Warfield finds in it a worthy emotional outlet for his stylistic approach, sense of melodramatic grandeur, writing subtitles and visual pyrotechnics (Cinemabilia, 10 W. 13 St., NYC 10011; \$6.50).

In *Nobody Swings on Sunday*, Harry Rasky, the Toronto-born director of many award-winning documentaries, paints a moving and affectionate picture of his life and work. Beyond his technical skills and innovative cinematic records of celebrated personalities, significant social events and historic perspectives, Rasky emerges as a warm individual with an uncommon depth of feeling and perception of human motivation (Collier Macmillan Canada \$13.95).

Former child actor Jackie Cooper, now a successful producer and director, traces his often traumatic life in *Please Don't Shoot My Dog*, written with Dick Kleiner. It is a truly candid autobiography, unsparing of himself and others, and of the frantic Hollywood scene (Morrow \$12.95).

James Kotsilibas-Davis' extensive research combined with a spellbinding literary style shapes *The Barrymores: The Royal Family in Hollywood* into a glittering chronicle of the quintessential theatrical family's career, spotlighting Lionel, Ethel and John in their memorable contributions to the screen (Crown \$19.95).

Stan Laurel's life story, "chaotic at best, lurid at worst," as Fred Lawrence Guiles puts it in *Stan*, paints the performer as a tragic figure, a gifted actor, writer and director doomed by depression, drinking, and marital problems (Stein & Day \$12.95).

## Aspects of Cinema

Close to 1000 personalities – performers, directors and producers – appear in the revised edition of David Thomson's *Biographical Dictionary of Film*. Each entry lists their movies, and carries Thomson's informative, often witty, sometimes gossipy comments (Morrow \$15.95/10.95).

A comprehensive and accurate compilation of birth and death statistics assembled by William T. Stewart, Arthur F. McClure and Ken D. Jones, *International Film Necrology* covers over 12,000 actors, directors, writers, cameramen, producers and various industryites deceased in the last 80 years (Garland \$35).

From A.S. Barnes & Co., two engaging volumes explore cinema's historic record. *Paramount Pictures and the People Who Made Them* by I.G. Edmonds and Reiko Mimura vividly exposes the recurrent power struggles for studio

control and the effect on performers and directors (\$17.50). Buck Rainey's *Saddle Aces of the Cinema* narrates the careers of 15 cowboy stars and the films they made. Gene Autry, Hoot Gibson, Rex Bell, Ken Maynard are among the book's heroes (\$19.95).

A master file of feature films no longer under copyright and thus available to

alert entrepreneurs, *Film Superlist for 1940-49 of Motion Pictures in the U.S. Public Domain*, and its companion volume for the 1894-1939 period, carry a total of some 40,000 films, meticulously compiled by Walter E. Hurst and William Storm Hale (Seven Arts, 6235 Hollywood Blvd., Hollywood, CA 90028; \$150 ea.). George L. George ●

## Systems go (cont. from p. 28)

aspect. For example, the *Ticket* project which was ultimately made was not identical to the project which was originally brought to us in terms of its conception, casting, and matters of that nature. We were integrally involved in those kinds of things. There is no question that the major creative input was clearly provided by Ralph. Ralph was one of the two screenwriters, and the idea germinated in his mind. That was the basic jumping off point. But Vivienne has worked in a very close, creative way with Ralph from the time they were involved in the television business. That didn't change in this case.

The major part of Vivienne's activity was certainly in the creative area. However, we have had the necessary involvement in that area as well. One of the essential things for the person who is ultimately responsible, financially, for a motion picture, is decision-making ability, the ability to delegate. You can't do everything. If the strength of our organization is related to our ability to provide all of the necessary on-going activity – to administer the film's distribution, its development in the first place and all of those things in between – if that's one of the major functions, we're doing that on a number of pictures. I'm still making deals on *Coup d'État*, so I'm involved in five pictures at any point of time. On that basis, you're continuing in all those areas. But you have to delegate. What we had on *Ticket* was a terrific creative team. We had great, dynamic individuals in Ralph and Vivienne – but there is still the question of shaping the direction of the project.

I think that it's fair to say that Ralph and Viv had a ready and comfortable market in which to operate when they were working with the CBC. People, with good reason, had tremendous respect for everything they were able to do. When you get outside that into the commercial world, and the world of distribution theatres and audiences out there, it's a slightly different situation. You can make a great film of several types. You can make a great film which fewer people will want to see, and you can make a great film which more people will want to see. Obviously, we were interested in making a great film that as many people as possible would want to see. And they were absolutely ready to make that jump.

There's no question – and I will not discuss for public consumption

the development of the casting decisions, for example – that in the whole decision-making process we worked very closely together. We spent a lot of time deciding on the major leading role. There's obviously a basic decision about whether or not to go with well-known stars, Canadians or Americans, or lesser-known stars who could perhaps give you a super performance in the role. Our approach was the *Midnight Express* approach: we wanted Brad Davis, not Dustin Hoffman. And we got him.

In a sense, working on *Ticket* was different from the other films I've done. You have a guy, who created a project which is based on fact, which deals with very sensitive realities – a very sensitive guy who did a crack-jack job. He lived the project, he was involved in a very extreme way. That's not to say that the directors I've worked with in the past have been detached, just that Ralph was probably more involved than the others because of the nature of the particular film. He's obviously a very talented guy; a guy that I'd be delighted to work with again... In fact, both of them. I'd be very pleased to work with either of them individually or together again. That's how I feel about both of their skills, individually and as a team.

Vivienne and I worked very closely together. We spoke two or three times a day, virtually every day for the past year and a half. Sure, there was overlap... I have talked mainly in terms of the creative aspect, but anytime I called on Vivienne to come out and meet investors or dealers, she was always there – and she's good at it. She's a personable and bright lady and she's got a natural talent for that. Involving the current distribution aspects, there's no question that we have taken the lead on all of those issues. We're supposed to. She was supposed to take the lead on the actual line production of the picture and the creative aspects associated with that. We were supposed to take the lead on the other, and we have. We have negotiated the contracts and we have made the deals, but Vivienne has been involved in all of the discussions related to that. She has met with a number of the people involved in that area with us, certainly in terms of our foreign sales agent, and her presence at Cannes, and so on. But it's been a very easy overlapping... and a very pleasant one.

Connie Tadros ●



# BOOK REVIEWS

## Culture Statistics : Film Industry, 1978

(Ottawa : Statistics Canada, 1981)  
\$6.00, Catalogue No. 87-620

A statistic is like a mercenary employed by one side to stun the other during a battle of wits. Just about any of our favourite prejudices can be reinforced by the use of one dense computation. But of course a statistic is designed to educate, not intimidate.

Statistics Canada has been mobilizing the facts and figures dealing with our cultural industries since 1972. The primary intent of this program has been to provide legislators and cultural associations with some hard data which could be used to anchor their cultural policies and perceptions. Last winter the department published its first study which focuses attention exclusively on the filmmaker, producer and distributor.

The 69-page booklet with the ho-hum title is not just a web of interrelated analyses. Each little box, column and chart of figures is prefaced by a lucid commentary which sets the study in perspective, and then translates the digits into comprehensible prose. As Michael Durand, the statistician who wrote the report, noted : "Most people don't know how to use statistics. So, what we try to do is give them the flavour of a particular industry, and then bring them to a level of knowledge where they can ask themselves additional questions."

The overall analysis was structured under three broad categories: The Theatrical Film Market, The Distribution of Motion Picture Products, and Motion Picture Production. Within each general area, specific issues were examined.

One of the more salient observations made within the report is that the theatrical film market has diminished considerably since the introduction of television, and that this trend has continued. In 1952, Canadians attended 17 films a year; these days, four annual visits is *de rigueur*. In addition, the majority of hard-core viewers is concentrated in the university-educated, young adult category as opposed to being drawn from across the social spectrum. So far, the industry has been able to offset the effect of this shrinking market by charging higher admission prices; as the situation continues though, it does not augur well for the future.

In the area of film distribution, the figures indicate that large-scale productions are favoured by the public. For this reason, most of the earnings go to the few foreign distributors while Canadian firms scratch away at the balance - a mere 29 percent. The situation is similar for the television market, but is reversed in the non-theatrical area where Canadian firms handled 93 percent of the products and received 73 percent of the revenue.

For filmmakers, 81 percent of whom are part-timers, the report clarifies what is already common knowledge. In 1978 most companies were small-scale:

some 50 percent earned \$100,000 or less. Of the 7,816 film and video creations that people turned out that year, 51 percent were commercials for television. This area represents the single most important source of revenue within the profession.

In a rather sobering conclusion, the report suggests that, "pay television looms as a serious threat to the motion picture industry as it is now structured." Not only will it siphon off more of the audience, but it could also deflect advertising revenue away from the television networks.

Two noticeable shortcomings of the report are that it doesn't get beyond general averages, which may distress those who want to see the analysis distilled down to include specific operations, and very little cultural or qualitative data is in evidence.

But, as Durand pointed out : "The need for such information has to be expressed by the various users. It's nice to have all that knowledge floating around in an industry, but it needs to be co-ordinated and structured. We want to provide that service."

Statistics Canada is currently producing another report based on 1979's survey material; in the interim, a five-page bulletin is available for the curious.

**Brendan Hawley •**

## Fifty Years on Theatre Row,

by Ivan Ackery.

Hancock House, 1980, 253 pages, \$14.95.  
(ISBN-0-88839-50-05).

Film exhibition has undergone a considerable metamorphosis over the last eighty years. The transition from carnival sideshow to nickelodeon to movie palace to the multiple theatre facility has occurred within the length of a single lifetime. Ivan Ackery's memoir *Fifty Years on Theatre Row* chronicles that development with a strong emphasis on the years he spent as the manager of one of Canada's great picture palaces.

Ackery worked for half a century in the film business, primarily in Vancouver. For over thirty years, he ran the Orpheum, a showplace for popular, family-oriented films. Although originally built to present both vaudeville and film, the latter medium soon became the main fare. However, the film program was nearly always augmented by 'added attractions' orchestrated by Ivan Ackery.

Actually, the book has more sombre beginnings than its show biz subject matter might indicate. After an often lonely childhood in Bristol, England, Ackery headed off to the Great War as an under-age recruit. Passages describing the horrific conditions of trench warfare place the subsequent reminiscences upon the airy world of entertainment in proper perspective. The 17-year-old kid lugging corpses through the mud of Vimy Ridge later becomes the madcap promoter of such schemes as having an usherette ride an elephant down the streets of Vancouver.

*Fifty Years on Theatre Row* is written in a flowing, conversational style that is often charming, but occasionally annoying. The very oral tone of the writing makes one feel as if Ackery is sitting down and recalling the past across a kitchen table. Thus the frequent exclamations of "Oh boy!" and "Whew!" seem to punctuate particularly fond memories.

However, the book is not intended to be only a historical documentation and shouldn't be too heavily faulted for its personal tone. There is, in fact, an incredibly rich body of information presented about the ways people have had fun over the last few decades. Anecdotes and factual tidbits are sprayed shotgun style across the page as Ackery shifts from one subject to another in rapid succession. While often confusing, the cumulative effect is to provide a vivid portrait of Vancouver's varied 'cultural' life. Everything from bookies, nightclubs, food and prostitution, to bootlegging, the automobile, radio, big bands, dance fads and roller coasters are touched upon.

Some of the Vancouver night spots of the thirties that Ackery recalls include the Commodore Supper Club and Nigger Jeannie's, the latter presided over by a black blues singer named Jeannie Flynn. The Narrows was a popular gambling casino where entertainers found work after the decline of vaudeville.

Ackery's greatest talent seems to have been expressed in his promotions for the films that played his theatre. Faced with the prospect of filling 2871 seats seven days a week, he resorted to all sorts of gimmicks to bring in the public. This was especially important when the film was a stinker.

Promotions frequently involved tie-ins with stores, window displays and joint advertising campaigns. Ackery would take things a little further by placing free tickets in the store merchandise. On another occasion he offered \$10 to any woman who could sit through a midnight screening of the Canadian horror film *The Mask* in an emptied

theatre. Based on the description of the film itself, it sounds like she deserved the money.

When *King Kong* played, he had an usher dress up as a gorilla and climb all over the marquee while a spotlight dramatically pointed him out. Ethnic Soirées such as Chinese Nights and B.C. Indian Pow-Wows were common, as were magic shows, joke nights and sports competitions (ping pong, weightlifting). While these devices seem a bit dated now, their attraction in pre-television Vancouver must have been very strong.

The Orpheum had been built in 1927 for a mixed vaudeville and film format. The change to an all-film program was never total as various acts or musical performances occasionally supplemented the film. Louis Armstrong, Duke Ellington and Frank Sinatra (when he was one of the Hoboken Four) were among the many entertainers who played the Orpheum.

Every Tuesday for twelve years after the Second World War, the "Nabob Harmony House" radio show was sent across Canada. Music was also to be heard at various contests ranging from a midnight amateur show to Elvis look-alike competitions in the late fifties. A rock 'n roll performance might accompany a Saturday matinee of the latest Gidget film.

The Orpheum's long link with music was recently cemented when it became the home of the Vancouver Symphony Orchestra. In the early 1970s it appeared that the theatre was going to fall victim to the modern trend of splitting a facility into smaller units. An enormous public outcry eventually led to the preservation and restoration of the magnificent theatre. There is no doubt that the ferocity of that concern was triggered in part by the strong and happy memories of the Orpheum felt by many Vancouver citizens. There couldn't be a better testimony to the power of Ackery's work as a creator of corny but colourful programs and promotions for over half a century.

**Andrew Johnson •**



Sept. 16, Cinema V, 5560 Sherbrooke St. West, Evening.



# REVIEWS

## Clay Borris' *Alligator Shoes*

*Alligator Shoes* is the first 'personal' film to appear in English Canada for many years; personal, in that it stems from the director's particular vision of life. It reflects his identity and his values, which are strongly working-class. It is rooted in a specific area, a real community — an Acadian family living in Toronto's Cabbagetown district. Certainly this is a surprising departure from those fat-budget films, with their imported stars, that are slavishly aimed at the U.S. market.

The opening title sequence clearly defines the film's boundaries. A high camera angle follows the hero and his brother from the famous Winchester tavern, into a brawl in a nearby billiard hall, then south on Parliament to Gerrard where they turn east. This is the neighbourhood where Clay Borris was raised and where all his films take place. It is his territory.

The other values in the film derive from the family unit, which is seen as a bastion, enabling individuals to survive who would otherwise have no chance in society because of their lack of skills and social upbringing. This leads to the hero's philosophy that it is necessary to lie, cheat and steal in society-at-large, but that such behaviour must never extend to the family. Family relationships are sacred, although they are raucous and down-to-earth, as when Rose, the mother, bursts into a torrent of swearing in Acadian and the family retaliates by pinching her behind.

After a swift introduction to the family's lifestyle of continuous partying and fast-talking deals in the taverns, the film brings in a new character who threatens the stability of the family. She is a young aunt, attractive yet dangerous because she has a history of mental illness. The brothers are divided about her staying because she always causes trouble. At the same time there is a responsibility to protect her because she is a relative. After a rousing night of dancing and drinking she tries to start a physical relationship with Bin, the one who has most supported her. At first he encourages her, but then draws back, realizing that he has gone too far. She interprets his inability to respond as rejection, and it provokes a fit of depression which leads to her suicide on a desolate beach during a weekend in the country.

It is typical of the film's optimism that her lonely death is not the end; instead, it results in a greater understanding between the brothers, as expressed in a fight. There is a feeling of increased solidarity within the family. Life must go on. If they have lost one member they will stick together even more. The film ends on a positive note as the alligator



The family comes first for brothers Gary and Clay Borris of *Alligator Shoes*.

shoes of the title are thrown into the murky waters of the lake, demonstrating that human values are more important than material ones.

The look of the film is refreshing, in that it does not follow the Hollywood model, nor does it look like a CBC drama (equally glossy and vacuous). Shots are held longer than would be permitted in a large-budget film, unusual juxtapositions of angle occur, sometimes breaking the flow of a scene but giving the film a more realistic documentary feeling. The locations are not overly decorated, many of the walls are bare and the lighting harsh and full of contrast. The compositions are undoubtedly more real than those in more expensive productions where all kinds of art objects clutter the frame and the lighting is soft and filtered.

In short, the film breaks all the rules, but this is part of its appeal. Like the early French films of the sixties it goes against the current trend of filmmaking, and therefore makes a political statement. Clay Borris has described himself as "a French filmmaker working in English."

The film contains many morally ambiguous scenes closer to European cinema than to Hollywood — as when Bin finds it necessary to punch a cripple (one who is lower down the social scale than himself) in order to maintain his dignity. The opening scene in the shoe store is structured very much like an early Truffaut film where the camera lingers on the point of view of the characters before revealing their faces. Many of the scenes have an ethnic

quality that would be carefully excised from most Canadian films to cater to the American market. Such scenes as where the brothers drive up to the camera, get out of the car, and take a long leak, would be offensive to American taste. (Sex and violence are permitted, but not lowbrow humour.) *Alligator Shoes* has a raw energy we have not seen in Canada since the early films of David Cronenberg.

The decision to cast non-professional actors in two of the three leading roles was an unorthodox one. It comes out of the director's long experience of making documentary films about his family. It was also a budgetary one. There was simply no money to employ well-known actors. The film gains and loses by this decision. It becomes increasingly personal when the camera turns on the director and members of his family. The film almost ceases to be drama and becomes real life in the dancing sequences, the beer drinking contest, and the comedy sequence of jumping an expensive car across a mud patch in the country.

Whenever there is a comedy or action involved, the brothers perform with more style than any professional could hope to do. The opposite is true where there are long speeches and moments of emotion (Bin's reaction to the suicide). Then they are prone to overreacting and reveal an inadequacy of range. Fortunately many of these scenes are carried by Ronald Jones as the aunt. She is the film's real discovery. An actress with deep inner resources and control, she is able to convey hysteria

through comedy and facial expressions. The audience is never sure how she is about to react at any given moment in a scene. Her presence gives the film its highest moments of tenderness and despair.

Is this film the light at the end of the tunnel for independent filmmakers in Canada? It could be. Two major cultural changes have already occurred in the course of this year. The first was when *Les bons débarras* swept the Genie Awards, outclassing *Tribute* and all other made-in-Canada Hollywood product. The second was when *Alligator Shoes*, on a budget of \$250,000, was one of only two Canadian films (the other being *Les Plouffe*) officially screening at Cannes. This is a heroic film, made out of love and dedication, against all the odds. The primitive style is refreshing and appropriate to the budget.

If there is to be any kind of revival in the quality of Canadian films it can only come from the low-budget field where the director has the freedom to express personal ideas. Instead of continuing to invest in the same, dull, middle-of-the-road projects that end up being commercial failures, the CFDC should change the emphasis of its policy and encourage new directors.

One name is conspicuously absent from the credits at the end of *Alligator Shoes*: the CFDC. The film was rejected by the Toronto office as being hopelessly flawed and having no commercial appeal. And yet, it has probably won more respect for grassroots Canadian cinema than any other film distributed this year in English.



## REVIEWS

One would like to see many more Canadian films in this vein; not necessarily autobiographical films using non-professional actors – there are many fine actors still working in Canada – but ones which would, above all, show the variety of Canadian life and reflect the personality of the filmmaker. During the seventies a whole school of filmmakers showed this kind of promise. But so far, they have no chance to go beyond a few tentative television productions, such as Bruce Pitman's *Hailey's Gift*, Martin Lavut's *War Brides*, Peter Rowe's *Horse Latitudes* and Rex Bromfield's *Love at First Sight*. These are the kind of 'personal' filmmakers the CFDC should be encouraging – instead of forcing them to starve, or work on schlock, look-alike, American films.

Alan Collins •

### ALLIGATOR SHOES

d./sc. Clay Borris p. Clay Borris, John F. Phillips exec. p. Don Haig, Barry Shapiro assoc. p. Paul Caulfield d.o.p. John F. Phillips ed. Gordon McLellan sd. Brian Richmond mus. Murray McLaughlan electronic score Eugene Martynec lighting Robert Holmes p. man. Nick J. Gray a.d. Dennis Chapman asst. cam. John Gundy 3rd a.d. Colin Brunton best boy Dave Roberts boom Carol McBride cont. Barbara Ratz stills Anita Olanick key grip Mike Ray pub. Jack Cunningham l.p. Garry Borris, Ronald Jones, Clay Borris, Rose Maltais-Borris, Len Perry, Simone Champagne, Gary Furlong, Guy Lefebvre, Rick Pappa, Rene Pappa, Phillip Williams, Dave Roberts, Tony Hill, Gerry Whitmore, Doris Chlason, Karen Williams, Sheila Morgan Wood, Gary Boisvert, Ginny Borris and P.J. Aziz as the Stunt Driver p.c. Alligator Shoes 460231 Ontario Ltd. (1980) col. 16mm/35mm (English with French subtitles) running time 98 min. dist. New Cinema

William Fruet's

### Cries in the Night

*Cries in the Night* is your basic horror-house thriller. A young city girl (promising 15-year-old Lesleh Donaldson) spends a summer holiday in the country with her granny (Kay Hawtrey). Grandpa mysteriously skipped out many years ago. But lo, there are mysterious voices arguing in the basement... Not to mention a retarded handyman, the obligatory black cat aspy and ascreech, a ghoulish setting, and a plot climax that rises like the mythical phoenix from the ashes of Norman Bates.

But a tasteful pallor hangs over the proceedings. The film does not deliver the extremity or the volume of fright that the C-movie ads promise. Did director William Fruet rein up on the gore in deference to the CFDC funding? Or might it be that Fruet does not really wear his heart in the lowlands where his recent art has been slumming?

At first sight the career of William Fruet seems to have plunged from his award-winning *Wedding in White* (1972) to the box-office lurids of bile in black. But in most of his commercial films, there is a hint of sensitivity and intelligence all but buried in his brutishness. In his most scandalous commercial work, *Death Weekend*, one sensed that the violation of the vacuous Brenda Vaccaro was not meant to be as upsetting as the yobs' violence upon dentist (oops, Oral Surgeon) Chuck Shamata's material goods. But box office being what it is, the threat of rape eventually took over the film.

In his fine 1978 thriller, *Search and Destroy*, Fruet produced a kind of low-budget and straight version of 1941. He

brought the Vietnam war to the complacent American homeland. In addition, there was real wit in transplanting the Viet Conga lines to the plastic romance and glitz of Niagara Falls, das honeymoon.kapital of the whirled. Indeed, apart from her glamorous make-up, Tisa Farrow's quivering simp recalled Carol Kane's pathetic wimp from *Wedding in White*.

And so to *Cries in the Night*, a \$1,400,000 romp filmed in 1979 but withheld pending arrangements for U.S. distribution. Amid its grisly flab there is a quiet, sensitive film crying to get out.

The smothered story shows a young girl awakening into the promise of womanhood, but overwhelmed by a horrifying parade of dead love. The supporting cast of grotesques dispels her romantic expectations of maturity. Harvey Atkin plays a repulsive traveling salesman secreted away with an equally obnoxious sweet patootie. Then there's Barry Morse, still chasing a fugitive after all these years. This time he's tracking down his wife, who ran off with the heroine's grandpa.

Most importantly, there's Granny Chalmers herself. Her attempt to convert the family funeral home into a cozy tourist inn is as romantic and futile a gesture as her attempt to keep alive her departed hubby's romantic character. Inevitably, the funereal aspect rises out of the cellar to overwhelm the romantic notions of the tourist home. Another nightmare sweeps through the Niagara Falls of the mind.

But for all the potential of wife Ida Nelson's screenplay, Fruet's film does not free that aspect. The psychological center is abandoned in favor of the horror-house hoaries.

Too bad. Through all these films Fruet shows a sensitivity towards the collision between innocence – whether delicate or deluded – and the harshness of the social reality. But for the master's voice

to be heard, it will have to shake free from the formulae and rhetoric of American gothic.

But then, *Cries in the Night* went to Cannes in 1980 and was sold to Norway, Spain, Argentina, the West Indies, etc. Maybe Fruet doesn't want to quarrel with such success.

Maurice Yacowar •

**CRIES IN THE NIGHT** p. William Fruet exec. p. Barry Allen assoc. p. Patrick Doyle d. Director: William Fruet a.d. Roy Sager sc. Ida Nelson cont. Marie Therese Bolly d.o.p. Mark Irvin, CSC cam. op. Robin Miller stills Rick Porter grip Maris Janson gaf. Jock Brandis ed. Ralph Brunjes, CFE sd. ed. Wayne Griffin sd. op. Ian Hendry sd. mix Joseph Grimaldi art d. Roy Forge Smith, Susan Longmire ward. Mary Jane McCarty make-up Shonagh Jabour sp. cfx. Dennis Pike props Michael Fruet animal handler Karl Mitchell mus. Jerry Fielding p.a. Geoff Martin p. man. Patrick Doyle l.p. Lesleh Ann Donaldson, Kay Hawtrey, Barry Morse, Stephen Miller, Dean Garbett, Alfred Humphreys, Harvey Atkin, Peggy Mahon, Jack Van Evera, Les Rubie, Bob Warner, Linda Dalby. p.c. Production Co.: Northampton Productions Ltd. (1980) col. 35 mm running time 103 min. dist. Frontier Amusements.

Alfred Sole's

### Tanya's Island

A natural suspicion is aroused – things being what they are in our film industry – when a co-production company has a name like Rainier Energy Resources Inc. That suspicion deepens when the film in question has sat around for over a year, in spite of the ballyhoo and cheesecake that attended its creation. It was hardly surprising, therefore, that the brief appearance of *Tanya's Island* on Toronto's screens elicited hoots and catcalls from the critical fraternity.

Still, those who have called this pic-

ture the year's worst are perhaps overreacting. After all, 1981 has already seen the likes of *My Bloody Valentine*, *Kelly*, *Dirty Tricks* and *Happy Birthday to Me*. Pierre Brousseau's production has a lot of competition in the turkey sweepstakes.

Such as it is, the plot involves the erotic fantasy of a Toronto model (D.D. Winters) who imagines herself and her boyfriend – a surly artist appropriately named Lobo (Richard Sargent) – on an island. But they are not, as they believe, alone. The other occupant is an ape-like creature whom Tanya suddenly discovers. After an initial shock, she befriends him and names him Blue. The essential conflict is thus set, as the two males battle each other for the female's body.

Pierre Brousseau's idea is just bizarre enough to sustain a passing interest, but the screenplay is totally lacking in anything approaching craft. Clearly, he has seen his fair share of Roger Vadim, and has absorbed from him a view of women of which could only be called retrograde. If the theme is, ostensibly, that all men are essentially beasts in sexual matters, he also maintains that all women are passive and willing to be bound, for Tanya offers only perfunctory resistance.

As Lobo, in his contest for physical mastery with Blue, degenerates intellectually (if such is possible), he blackens his face 'guerilla'-style (feeble pun obviously intended) in a racist slur that becomes all the more objectionable as it progresses. Director Alfred Sole may have been trying to make a witty remark with an allusion to *Apocalypse Now*, as he does with an earlier reference to *Mighty Joe Young*, but heavy-handed, utterly unbelievable dialogue ruins whatever effect he has in mind.

With respect to D.D. Winters, no useful comment on her acting can be made, since she is given the vocabulary of a



Never a dull moment for *Cries'* Lesleh Donaldson.



## REVIEWS

child. She has a properly exotic body, of which much is seen, but only the more innocent of audiences (like the Ontario Censors, who ruled that "some scenes may be offensive"), would call her trysts with man and near-man daringly erotic. Richard Sargent has studied (and not very well) in the Jan-Michel Vincent/Perry King school of acting, and Don McCloud, the figure in the monkey suit, doesn't speak, so his reputation is safe.

But in two areas, *Tanya's Island* doesn't need to apologize. Mark Irwin's cinematography is effective and lush. Though he couldn't have realized it at the time, his work calls to mind and bears favorable comparison to Nestor Almendros' work in *The Blue Lagoon* and Caleb Deschanel's in *The Black Stallion*. The ape make-up was created by Rick Baker, who rather specializes in simians (*King Kong*, *The Incredible Shrinking Woman*) and Bob Bottin (*The Fog*, *The Howling*). They have their own humorous touch, in giving Blue a face that bears a disconcerting resemblance to Sterling Hayden.

One's sympathy, however, goes out to Alfred Sole whose bad luck seems to be holding. His previous film, *Communion*, was well received at festivals in 1977, but only got scattered release under the title *Alice, Sweet Alice* before the distributor, Allied Artists, collapsed. A carefully plotted horror film, set in his hometown of Paterson, New Jersey, it stands miles above the current stab-and-chase fare, but it could only be released (now called *Holy Terror*) by playing up the small role played by the then very innocent-looking Brooke Shields (only 10 years old at the time), in what was her first film part. Its tight control is in sharp contrast to the meandering and heavily edited *Tanya's Island*, but Alfred Sole's name is still in the credits.

J. Paul Costabile •



Losing her bearings? D.D. Winters is back to basics in *Tanya's Island*.

### TANYA'S ISLAND

d. Alfred Sole a.d. David Shepherd, Steve Wright p. Pierre Brousseau co-p. Rainier Energy Resources Inc. exec. p. Pierre Brousseau, Jean-Claude Levesque assoc. p. Daniel Kingstone p. man. Frank Rosetti sc. Pierre Brousseau d.o.p. Mark Irwin, csc cam. op. Robin Miller gaf. Jock Brandis, Carlo Campana grip Maris Jansons, Scotty Allen sd. engineer Brian Day boom Tom Mather superv. ed. Andrew Henderson, cfe ed. Michael MacLaverly, cfe sd. ed. Peter Burgess mus. Jean Musy art d. Angelo Stea ward. Julie Ganton make-up/hair Shonah Jabour spec. efx make-up Richard A. Baker, Rob Bottin p. acct. Wayne Aaron set dresser Enrico Campana L.p. D.D. Winters, Richard Sargent, Don McCloud, Mariette Levesque, Mark Irwin stills Denis Fugere p.c. Pierre Brousseau Productions (1979) col. Film House, 35mm running time 91 min. (original version), 82 min. (N. Am. version) dist. New World-Mutual (English Can.), Les Films Mutuels 1 tee (Quebec)

Clown White's Lorene Yarnell and Mark Dillon photo: Ron Watts.



### Paul Shapiro's Clown White

Producer Martin Harbury picked up on an idea that had been circulating among a few Toronto filmmakers for some four years, to make a film on deafness and mime. That was over three years ago, and the result is *Clown White*, a fifty-minute television film. In telling the story of a rebellious deaf child who goes on a class outing to the city, where he runs away, Harbury got himself in for more than he bargained for. "The whole field of deafness is a vast and complicated one," says Harbury. "Everyone has very strong viewpoints, so we had to tread a very delicate path."

This delicate path concerns the ways in which deaf children are taught to communicate. *Clown White* doesn't comment on these ways - indeed, its strength lies in its open-mindedness towards the various approaches used by the concerned adults in the film. It does, however, throw a curve into any

## SHORTS

handbook approach, considering the film's central character, Jason, a very bright but frustrated and uncommunicative boy about ten years old. Jason's isolation goes beyond the fact of his deafness. He appears singular in his alienation, even in his school class of fellow hearing-impaired children; we often see him through glass partitions or even as a background silhouette.

The best efforts of his teacher - an earnest, concerned man played with evident enthusiasm by Saul Rubinek - fail to reach him. When the boy defaces a school wall with chalk drawings of clown faces (an image which repeatedly intrigues him), his teacher feels compelled to respond punitively by barring Jason from a class trip to the Planetarium. Not easily deterred, Jason stows away on the expedition. Found out, and about to receive more punishment, he breaks loose and runs off into the midst of the city, pausing first to complete his freedom by discarding the Phonic Ear amplifier that remains his only link with the world of hearing. He returns to a store window where a mime in white-face (played by Lorene Yarnell of the famous American mime duo, Shields and Yarnell), has been performing. Through her and the gestures of mime he finds a mode of expression that satis-

fies him; he returns to the school group, now in white-face himself, with good cheer and a spirit of reconciliation.

What *Clown White* has done best is to depict sympathetically the world around Jason. With one or two hard-hearted exceptions, everyone tries in his own fashion to be helpful, even the otherwise anti-social bus driver whom the children love; this last is played by Michael Ironside, widely seen this year in David Cronenberg's *Scanners*. Jason's classmates are all tenderly created composites of children that Harbury and director Paul Shapiro met while researching the film in various institutions for the deaf around Toronto. Each of them is portrayed distinctly, rather than as part of an amorphous group of secondary characters, reflecting the care with which the film was made.

The film is Harbury's second dramatic project but it is no accident that his background is primarily that of a documentary filmmaker. *Clown White* is an extensively researched film whose story evolved from Harbury's and Shapiro's encounters with the deaf community. The children in the film were selected from among the 45 hearing-impaired youngsters that were auditioned, part of the largely positive response that the project received in that community. The



big find was Mark Christopher Dillon who plays Jason. "A natural," Harbury enthuses, and indeed, Dillon projects an instinctual sense for performing. After all, the boy had a lot on his shoulders; a leading role which is not a speaking part.

Director Shapiro finds poignant framing for Dillon but balances these with the young actor's own intense assertiveness. This assertiveness was one of Harbury's central discoveries in researching the film; that on the one hand deafness is "the invisible handicap" (probably few people are aware that Canada has some 1.7 million hearing-impaired citizens), while on the other, "in their own parlance and in their own understanding of things, they are not handicapped people." While the Jason character represents, in part, the difficult individual case which the textbook couldn't adequately prepare for, he also embodies the drive through which people find their own solutions. Mime is the discovery that unlocks

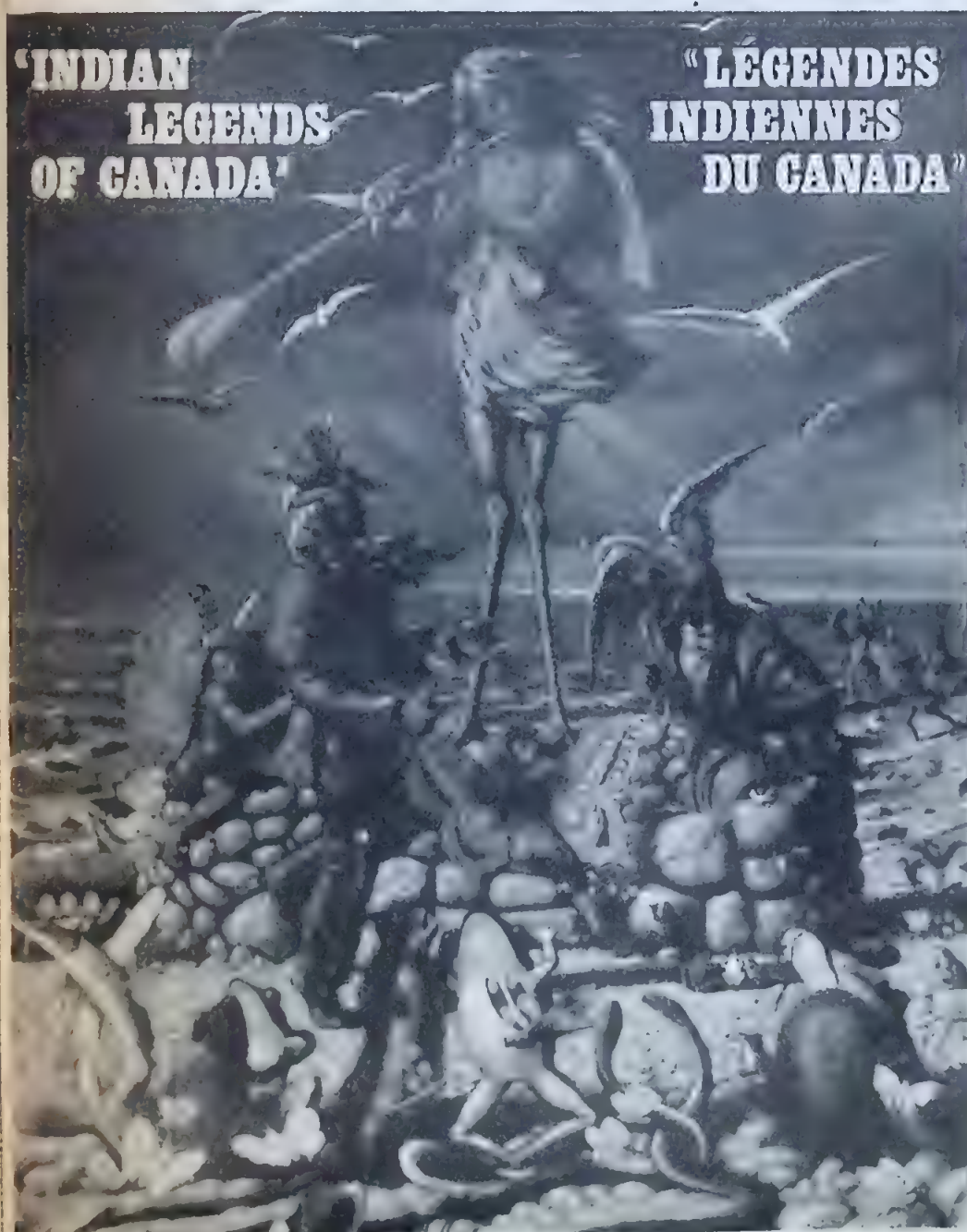
Jason's expressiveness, but it is also significant that he comes to it by means of the inner resources of pride and determination.

**Salem Alaton •**

**CLOWN WHITE.** d. Paul Shapiro s.c. Jeffrey Cohen & Paul Shapiro p. Martin Harbury or mus. composed by Bruce Cockburn d.o.p. René Ohashi ed. James Lahti & Malrin Wilkinson p. man. Sally Dundas loc. ad. Bryan Day & Tom Mather art d. Roy F. Smith a.d. Steven Wright (1st), Martha Hendriks (2nd), Don Baldassara (3rd) props Peter Lauterman (master), Paul Dreskin (asst.), Greg Pelchat (asst.) 1st asst. cam. Bill Brown gal. Jock Brandis best boy Scotty Allan grip Maris Jansons loc. man. Suzanna Plowright p. co-ord. Susan Mander ward. Mary-Jane McCarty, Karin Ariss (asst.) art. trainee Birgit Siber make-up Suzanne Benoit cont. Susan David casting d. Jeffrey Cohen extras casting Peter Lavender tech. advisors Victor Solitario, Patricia Vaughan catering Jesse Frayne stills Ron Watts l.p. Saul Rubinek, Lorene Yarnell, Michael Ironside, Henry Ramer, Patricia Collins, George Toulaitos, Michael Wincott, Ralph Small, Stephen Witkin, Shelley Goldstein, Tani Brown, Jeffrey Cohen, Bill Sheldon, Bernie Finkelstein, Bruce Cockburn, (kids) Mark Christopher Dillon, John Humphreys, Kelly Halligan, Arleigh Graham, Vanessa Vaughan, Danielle Turton p.c. Martin-Paul Productions Ltd. col. 16mm running time 52 min.

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## IN RELEASE

by J. Paul Costabile

## BLOW OUT

While recording sounds for a low-budget horror movie on which he is working in Philadelphia, sound man Jack Terry witnesses what he first thinks is a car accident. He is able to rescue one of the passengers, a girl named Sally Bedena from the sunken car, but not the male driver, who turns out to have been a prominent contender for the American Presidency. Later, when Jack replays the tape he was using at the time, he realizes that he actually witnessed an assassination, but he can get no one to believe him. Sally, for her part, is reluctant to help, since she was in on a scheme to blackmail the late governor, but eventually agrees when it becomes clear that the killer will want to tie up any loose ends—like Jack and Sally. Brian De Palma's *Blow Out* offers John Travolta, as Jack, his first really solid adult role, which he brings off quite well. Nancy Allen is the bimbo who finds herself over her head, and a slimmed-down John Lithgow turns in a menacing performance as the psychotic killer who talks like a Watergate conspirator. In addition to his familiar Hitchcock homage—this time to *The Man Who Knew Too Much*—De Palma also alludes to *Blow Up* and *The Conversation*, and suffuses the film with technical bravura and a dark and cynical humor. With Dennis Franz, Peter Boyden, Curt May, J. Patrick McNamara, Ernest McClure, Maurice Copeland.

Producer: George Litto. Executive producer: Fred Caruso. Director, script: Brian De Palma. Photography: Vilmos Zsigmond. Editor: Paul Hirsch. Sound: Jim Tannenbaum. Production design: Paul Sylbert. Music: Pino Donaggio. Running time: 107 minutes. Distributor: Ambassador. Ratings: Restricted-Alberta/Adult accompaniment-Ontario/18 years-Quebec.

## ESCAPE FROM NEW YORK

An airplane, bearing the President of the United States (Donald Pleasence), is crashed in New York by a terrorist group. But this is 1997, and New York City is no longer the American metropolis, but a vast walled prison, where once you go in, you don't come out. But since the President, who has been held by the ruthless Duke of New York (Isaac Hayes), must be rescued, police chief Bob Hauk (Lee Van Cleef) convinces Snake Plissken (Kurt Russell), a master criminal and one-time war hero, to go in and bring the man out. Before he struck it rich with *Halloween*, John Carpenter attracted attention as a master of the action genre with *Assault on Precinct 13*, and it is in this context that *Escape From New York* is best seen. Drawing on

the rugged style of his idol Howard Hawks and the spare, no nonsense approach of Don Siegel, Carpenter has created a fine, crisply told tale which, because it shows the decline of America in such an offhand way, is that much more effective. The casting is letter perfect, and includes Ernest Borgnine as the last cabbie in Manhattan and Harry Dean Stanton as a genius appropriately named Brain. Adrienne Barbeau also appears, as Brain's girlfriend, and is no slouch either. Another small masterpiece from John Carpenter. With Tom Atkins, Charles Cyphers, Joe Unger, Frank Doubleday, John Diehl, Ox Baker, Season Hubley, Nancy Loomis.

Producers: Debra Hill, Larry Franco. Director, script, music: John Carpenter. Script: Nick Castle. Photography: Dean Cundey. Editor: Todd Ramsay. Production design: Joseph Alves. Music: Alan Howarth. Running time: 99 minutes. Distributor: New World-Mutual. Ratings: Restricted-B.C. (warning)/Adult, not suitable for children-Alberta/Adult accompaniment-Ontario/14 years-Quebec.

## ENDLESS LOVE

With its similarities in plot to *Romeo and Juliet*, it would at first seem logical that Franco Zeffirelli would be the proper choice to direct the film of Scott Spencer's novel *Endless Love*. But this story of seventeen-year-old David Axelrod's obsessive passion for fifteen-year-old Jade Butterfield required quite a different technique from Zeffirelli's lush romanticism and preference for style over substance. Judith Rascoe's script, for its part, has removed the book's subjective approach, straightened out its narrative, and most unfortunately taken the story out of its late sixties milieu and placed it rather uncomfortably in the late seventies. The resulting film *Endless Love* has little of the book's power. Martin Hewitt gives the role of David a good try for a first-timer, and he is at least marginally taller than Brooke Shields, who plays Jade. She, for her part, appears less uncomfortable than she did in *The Blue Lagoon*, but at this stage in her career she should be trying to get away from roles that merely play on her beauty. She gets no instruction here, and neither do the experienced older hands who play the young lovers' parents—Shirley Knight and Don Murray as the Butterfields, Beatrice Straight and Richard Kiley as the Axerods. Thus, *Endless Love* winds up as a fine story in the wrong hands. With Penelope Milford, Jimmy Spader, Ian Zierling, Robert Moore, Jan Miner, Salem Ludwig, Leon B. Stevens, Teri Shields, Christine Jacobsen as Brooke Shields' standin.

A Polygram production. Producer: Dyson Lovell. Executive producer: Keith Barish. Director: Franco Zeffirelli. Script: Judith Rascoe, from the novel by Scott Spencer. Photography: David Watkin. Editor: Michael J. Sheridan. Production design: Ed Wittstein. Music: Jonathan Tunick, Lionel Richie. Running time: 115 minutes. Distributor: Universal. Ratings: Restricted-B.C. (warning), Alta., Sask./Adult Parental Guidance-Manitoba/Adult accompaniment-Ontario/14 years-Quebec.

## THE FOX AND THE HOUND

*The Fox and The Hound* is the twentieth feature animated film to be made by Walt Disney Productions. This tale of a fox named Tod and a hound named Copper, who become friends as pups but are forced to be enemies as adults, supposedly introduces a new, younger team of animators and writers to rejuvenate the Disney studio. But, in fact, the film, which owes a lot of its style to *Bambi*, turns out to be the swan song for such veterans as animators Frank Thomas and Ollie Johnston, the last survivors of the team that made *Snow White*. Don Bluth, who was to have been the overall director, left the company in 1979, and the result is that *The Fox and The Hound* is rather tepidly directed by three hands in the traditional conservative Disney style. On the other hand, for technical quality, the Disney studio remains the leader in animation, Mickey Rooney, appropriately enough, is the voice of the optimistic Tod, while Kurt Russell does Copper. Their younger selves are done by Keith Mitchell and Corey Feldman, while Pearl Bailey does the voice of a maternal owl called Big Mama, and also sings the rather dull songs. With the voices of Sandy Duncan, Jeanette Nolan, Jack Albertson, Pat Buttram, John Fiedler, John McIntire, Dick Bakalyan, Paul Winchell.

Producers: Wolfgang Reitherman, Art Stevens. Executive producer: Ron Miller. Director: Art Stevens, Ted Berman, Richard Rich. Script: Larry Clemmons, Ted Berman and others, from the book by Daniel P. Mannix. Senior animators: Frank Thomas, Ollie Johnston and others. Editors: James Melton, Jim Koford. Production design: Don Griffith. Music: Buddy Baker, Jim Stafford, Richard Johnston, Richard Rich. Running time: 83 minutes. Distributor: Paramount. Ratings: General-B.C., Sask., Manitoba, Maritimes/Family-Alberta, Ontario/All-Quebec.

## VICTORY

In 1943, German propaganda officer Karl Von Steiner (Max Von Sydow), on a visit to the Gensdorf prisoner-of-war camp, is intrigued by the impromptu soccer games which Captain John Colby (Michael Caine) has organized for the men, and he comes up with an idea. A team of allied prisoners will play a match against a German team. Colonel Waldron (Daniel Massey), the leader of the camp inmates, is reluctant to agree to the plan, but when it appears that the game can offer perfect cover for an escape, he accepts the match. The simplistic notions of war and heroism which pervade *Victory* are not exactly those of director John Huston, who has a more cynical turn of mind, but his skill brings it off in fine style. Sylvester Stallone

appears as an irrepressible American who gets himself on the team in spite of his disdain for the game. He plays with his usual cocky style. Michael Caine's Colby is a typically reliable Michael Caine performance, and the great Brazilian soccer star Pelé leads a contingent of professional athletes who acquit themselves reasonably well as the team. Only a rather jaundiced looking Carole Laure, in what is being billed as her first English-language role as a Resistance member, seems out of place. *Victory* is hardly Huston at his best, but that is a lot better than most. With Bobby Moore, Osvaldo Ardiles, Paul Van Himst, Co Prins, Tim Pigott-Smith, Julian Curry, Amidou, Jean-Francois Stevenin.

A Lorimar production. Producer: Freddie Amlidou. Executive producer: Gordon McLendon. Director: John Huston. Script: Evan Jones, Yabo Yablonsky, from a story by Yablonsky, Djordje Milicevic and Jeff McGuire. Photography: Gerry Fisher. Editor: Roberto Silvi. Production design: J. Dennis Washington. Music: Bill Conti. Running time: 117 minutes. Distributor: Paramount. Ratings: Parental Guidance-Ontario/Mature-Manitoba/General-B.C./Family-Alberta/All-Quebec.

## WOLFEN

Michael Wadleigh, best known as the director of the film of *Woodstock*, makes his first fictional feature with this horror offering. *Wolfen* is a dark and pessimistic picture of urban decay and collapse, in which Dewey Wilson, a worn-down New York detective (played with a tough-guy American accent by Albert Finney), tries to solve some brutal murders. Among the victims is the head one of one of the city's oldest families, who is found in Battery Park, along with his wife and bodyguard, all in various states of dismemberment. The search leads Dewey to suspect some immense power and cunning, but just who or what it is is a mystery. To its credit, *Wolfen* offers something different from the standard features of the genre, though with one of Dewey's assistants being a hip coroner (Gregory Hines), there is enough gore to satisfy the fans. What may hold the film back is the considerable intellectual baggage which Wadleigh loads into it. In addition to the decline of the American city, the threats of terrorism and counterintelligence security, and the plight of the Indians are also involved in the story. Along with over-use of the infrared, point-of-view camera, it makes the film rather too clever. Given the saturation of horror flicks at the moment, this may limit *Wolfen's* appeal. With Diane Venora, Edward James Olmos, Dick O'Neill, Tom Noonan, Dehl Berti, Peter Michael Goetz, Max M. Brown, Anne Marie Photamo.

An Orion release. Producer: Rupert Hitzing. Executive producer: Alan King. Director: Michael Wadleigh. Script: Wadleigh, David Eyre, from the novel by Whitley Strieber. Photography: Gerry Fisher, Garrett Brown. Editors: Chris Lebenzon, Jordan Leondopoulos. Production design: Paul Sylbert. Music: James Horner. Running time: 114 minutes. Distributor: Warner Bros. Ratings: Restricted-B.C. (warning), Alberta, Ontario/14 years-Quebec.



# PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:  
Cinema Canada (416) 366-0355 or (514) 272-5354.

## Film credit abbreviations

d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph./dop. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound ed. sound editor sd. rec. sound recording p. des. production designer art. d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p.c. production company dist. distributor An asterisk (\*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

## ON LOCATION

### CINAK LTEE

(514) 248-3295

### HISTOIRES POUR BLAISE

A 90 min. feature film with animated shots scheduled for August 15 in the Eastern Townships (Quebec) with an estimated budget of \$175,000. p. Marguerite Duparc co-d. Marguerite Duparc (film), Yves Rivard (animation) d.o.p. Jean-Pierre Lefebvre.

### LIGHTSCAPE MOTION PICTURE COMPANY LTD.

(416) 465-1098

### THE MUSIC OF THE SPHERES

Shooting began Oct. 4, 1980 in Toronto. Budget: \$110,000. A sci-fi comic horror film shot in English and French. p. Philip Jackson d. Philip Jackson p. man. Gabrielle de Montmollin sc. Philip Jackson, Gabrielle de Montmollin d.o.p. Nadine Mumenick cont. Doris Lapiere dial. coach Yseult Buxel miniatures Michael M. Sloan, Jeff Bertram. Grand Illusion Co. sd. Ross Redfern l.p. Anne Dansereau. Peter Brikmanis. Jacques Couture, Kenneth Gordon, Ken Lemaire, Sandy Kyser.

### NIELSEN-FERNS INTERNATIONAL LTD.

(416) 361-0306

### ARK ON THE MOVE

Shooting from March to August 1981 in Madagascar, Mauritius, Jersey (Channel Islands) 13 1/2 hours series for television. p.c. Nielsen-Ferns International Ltd. in association with the CBC, Prime-

time Television, Channel Television, South African Broadcasting Corporation, and the Australian Broadcasting Commission. exec. p. Pat Ferns p. Paula Quigley d. Alastair Brown location Mauritius/Madagascar d.o.p. Laurence McManus, Paul Warren sd. John H. Garwood location Jersey (Channel Islands) d.o.p. Len Gilday asst. Paul Mitchnick sd. Aerlyn Weissman film ed. Steve Weslak CFE asst. Lee Michael Searles soundmix Terry Cooke Narration recording Tony Rebindaine orig. music and recording John Mills-Cockell.

### TAURUS 7 INC.

(514) 288-1888

### LES TRANSISTORS

Shooting began July 6 and will end on November 8. Shot in Montreal with a budget of \$880,000. A six hour TV drama for teenagers. p.c. Les Films Transistors Inc. with the participation of la Société Radio-Canada and TF-1 (France) p. Claude Castravelli, Yves Hebert exec. p. Earl A. Agulnik p. man. Mario Nadeau p. asst. Michel Veillette, Nathalie Boisseau p. acct. George Ansellem sc. Michel Collet d. Yves Hebert a.d. Marie Daoust art d. Alain Singher asst. art d. Ian Lavoie cont. Therese Bérubé d.o.p. Mario Romanini asst. cam. Yvan Brunet light. Aurèle Dion light asst. Martin Dion key grip Marco Romanini sd. Jean-Michel Rouard boom Eric Zimmer props Alain Singher make-up, hair. Diane Simard film ed. Claude Jobin asst. ed. Jean-Marc Magnan lab. Bellevue Pathé sd. studio Cinelume cast. Lorraine Richard date of release: First episode on TV in January 1982 l.p. Alain Bonhomme, Suzanne Clement, Nathalie Bergeron, Jean-Rene Ouellet, Marie Begin, Benoit Marleau.

Pozhke line p. Steven North d. Rene Clement l.p. Marcel Marceau.

### CINEQUITY FUNDING CORP.

(416) 863-9727

### DEATH BITE

A suspense thriller to be shot in Toronto starting August 24th, 1981. Budget of \$4.9M. ACFC crew. p.c. Hyperion Film Production and Distribution Co. Ltd. p. John G. Pozhke, Maurice Smith exec. p. John Pozhke co-p. John Newton, Gold Robinson p. man. Gord Robinson sc. Michael Maryk, Brent Monahan based on novel by same title d. Bill Fruet d.o.p. Mark Irwin light. Jock Brandis grip. Marris Jansen

### FILMPLAN INTERNATIONAL

(514) 849-6051

### MODELS

Feature film to be shot in Montreal during eight weeks from August 31, with a budget between \$5 to 6 M. exec. p. Pierre David, Victor Solnicki p. Claude Héroux p. man. Roger Héroux sc. Charles Dennis d. Jean-Claude Lord art d. Michel Proulx d.o.p. René Verzier 1st a.d. John Fretz asst. art d. Dominique Labbé p. sec. Nicole Webster cont. Andrée Lachapelle props master David Phillips props buyer Frances Calder cost head dept. Paul André Guérin cost des. Jean Claude Poitras focus puller Denis Gingras stills Pierre Dury hairdresser Constant Natal key grip François Dupéré sd. Henri Blondeau ed. Jean-Claude Lord l.p. Irena Ferris, Jeff Conaway, Kathy Shirriff, Roberta Leighton, Deborah Wakeham pub. Pierre Brousseau (514) 849-6051.

### VIDEODROME

To be shot in Toronto in October 19, 1981. Estimated budget \$6M. exec. p. Pierre David, Victor Solnicki p. Claude Héroux p. man. Gwen Iveson sc. d. David Cronenberg art d. Carol Speir d.o.p. Mark Irwin.

### GORILLA HIGH PRODUCTIONS

(416) 252-3521

### BATTLE ZONE, ADAMS HIGH

Shooting schedule from August 17 to October 5 in Toronto with a budget of \$4.3 million. Contemporary social drama about crime in high school. IATSE crew. exec. p. Mark Lester, Marylynn Ross p. Arthur Kent p. man. Phil McPhedrin sc. Arthur Kent, Mark Lester, John Saxton d. Mark Lester a.d. Tony Lucibello art d. Ted Watkins d.o.p. Bert Dunk ed. Henry Richardson stunt coord. Bobby Hannah, Terry Leonard l.p. Terry King, Timmy Van Patten, Stefan Arngim.

### HUMUNGUS FILM PRODUCTIONS

(416) 869-1781

### HUMUNGUS

Horror film to begin shooting during the second week of Aug. 17 1981 in Ontario, p. Anthony Kramreither exec. p. Michael Stevenson p. man. Nick J. Gray sc. William Gray d. Paul Lynch art d. Carol Spier d.o.p. Brian Hebb l.p. Janet Julian, David Wallace.

### QUADRAMEIA INC.

(416) 466-4656

### SKILLINGS MOUNTAIN

Shooting from October 19 to November 20 in the Toronto area. Budget \$800,000. ACFC crew. p. Ian Stuart exec. p. Hans Koehl d. Joe Scanlon.

### RUBICON FILM PRODUCTIONS INC.

(416) 226-9102

### RAOUL WALLENBERG

Shooting will begin in September 1981. A one-hour TV Documentary that will take place in Canada, U.S.A., England, Israel and Sweden. p. Wayne Arron sc. Peter Lauterman d. David Harel d.o.p. Yoram Pirotsky ed. Avi Lev.

### TELEMONTAGE INC.

(514) 875-6323

### VIRULYSSE

## PROJECTS IN NEGOTIATION

### ASA PRODUCTION INC.

(514) 288-4011

### HIT AND RUN\*

To begin principal photography in Montreal on a \$5 million budget. Pre-production to begin the 1st of September 1981. p. Joseph F. Beaubien, Nicole M. Boisvert p. man. Lyse Lafontaine d. Robin Spry sc. Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

### ASTRAL BELLEVUE PATHE

(514) 748-6541

### SKETCH LIFE

p. Harold Greenberg d. Stan Daniels.

### MIRI

An Israeli and Canada co-production to be shot in Israel in 1981. p. Harold Greenberg d. Tzipi Trope.

### ATRIUM FILMS INC.

(514) 284-3152

A series of 26 animated programs, 30 minutes each. The pilot is in production, and the series will start shooting in mid August p. Pierre Delanauze d. sc. Gilbert Gratton p. man. Jean-Marc Lapointe p. sc. Christiane Bastien d.o.p. Claude Larue asst. cam. Serge Grégoire cont. Solange Bérubé art d. Camille Leduc light. Aurele Dion sd. Marcel Fraser ed. Claude Langlois music Alain Clavier marionnettes made and operated by the Théâtre de l'Avant-Pays. Robots conceived by Raymond Corriveau and Marc St-Jean.

**ELECTRIC CHURCH CAPER**  
To be shot this Fall 1981 in Montreal with an estimated budget of \$1.5 M. exec. p. Paul Krivicky d. Roger Cardinal sc. Greg Van Real, Marc Carrier.

### B.M. FILM CO. INC.

(514) 844-1300

### BREAK AWAY

To be done in 1981. p. Bruce Mallen ass. p. Carol Klein exec. p. Michael Gilbert.

### CANAMERICA FILMCORP INC.

(514) 288-0266

### EASTER EGG HUNT

Schedule for shooting in England in Spring 1982, with an estimated budget of \$7 million US. p. Christophe Harbonville, Nicholas Clermont assoc. p. Gilles Chartrand p. superv. Jim Margellos d. Robert Altman l.p. David Bowie, Geraldine Chaplin Story based on the book by Julian Freeman, Easter Egg Hunt.

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## IN PRE-PRODUCTION

### BIP PRODUCTIONS

(416) 923-2161

### THE LAST BUTTERFLY

To begin shooting Fall 81 with a \$4 million budget on a Canadian-French-Czechoslovakian co-production. coord. p. and sc. Michael Jacot exec. p. John





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### COOPER-ROSENFELD (416) 922-2251

#### THE TERRY FOX STORY

Project presently being scripted by John and Rose Kastner. p.c. Robert Cooper Productions Inc.

#### CHILDREN OF THE CORN

p. Robert Cooper. Based on a Stephen King story and scripted by Stephen King.

#### OFF THE RECORD

Robert Cooper producing for 20th Century Fox. sc. Steve Tesich.

#### CRAWLEY FILMS

(613) 728-3513

#### THE STRANGE ONE\*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. Shooting begin in September 1981 p.c. Crawley Films Production p. Budge Crawley assoc. p. (wildlife unit) William H. Carrick sc. Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp. efx ph. Patrick Carey, Robert Ryan.

#### DRACULA SUPERSTAR PRODUCTION INC.

(514) 861-5278

#### DRACULA SUPERSTAR\*

To be shot in 1981 in Montreal with a \$3.5 million budget. p.c. Dracula Superstar Production p. Peter Lebensold, Richard Lighthstone, James Kaufman.

#### FILM FIVE INC.

(416) 960-5433

#### THE BIRDS OF PREY\*

To begin shooting in 1981 p. d. Daryl Duke sc. Clive Exton ph. Billy Williams p.design Trevor Williams pub. Robert Ramsay Communications.

#### LES FILMS CENATOS

(418) 527-9054

#### MUSIQUE OUTRE-MESURE

Dramatic TV serie of 13 half-hour for youth based on sound and music. Pilot project had been shot from July 19 to 28 with money from Radio-Canada and Institut québécois du cinéma. exec. p. Pauline Geoffron p.man. Jacques Bonin sc. Yolande Rossignol, Ginette Bellavance d. Rossignol music by Bellavance l.p. Bellavance, Walter Boudreault.

#### FILMPAN INTERNATIONAL INC.

(514) 849-6051

#### DIPLOMATIC IMMUNITY

Estimated budget \$6.5 million p. Claude Heroux exec. p. Pierre David, Victor Solnicki d. Harvey Hart sc. Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer pub. Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

#### 11 O'CLOCK

etc. p. Pierre David, Victor Solnicki p. Claude Heroux sc. Brian Taggart d. Jean-Claude Lord

#### TOTEM

With a \$6 million budget p. Claude Heroux exec. p. Pierre David, Victor Solnicki

#### THE QUEEN

p.c. A Canadian-France co-production in association with Raluca Nathan and Raluca Films p. Claude Heroux sc. Jean Pierre Joubert

#### A FRIEND INDEED

### FRANKENSTEIN

p. Claude Heroux exec. p. Victor Solnicki, Pierre David sc. d. David Cronenberg.

### FOR THOSE I LOVED

A Canada/France co-production based on the book by Martin Gray p. André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Heroux (Filmpian International). To be shot in 1982.

### FINEFILM PRODUCTIONS INC.

(416) 967-5400

### MOTHER LODGE

Scheduled for a later summer 1981 shoot in British Columbia on a \$5 million budget p. Daniel Fine assoc. p. Tony Thatcher sc. Fraser Heston l.p. Charlton Heston.

### GILLES STE-MARIE ET ASSOCIES INC.

(514) 844-2886

### SALUT SANTE II (formerly title)

The last 13 programs of a TV-series of 26. Each program 24 min. 40 sec. To be shot in Montreal in September 1981. p. Gilles Ste-Marie p. man. Réal Tremblay asst. p.man. Nicole Jasmin research. sc. Max Cacopardo, Christiane Duchesne.

### HARRY ALAN TOWERS

(416) 923-3581

### SS-GB

A Canadian-U.K. co-pro. to begin in Fall 1981 in Toronto and London. G.B. Canadian budget: \$10 million p. Harry Bena (G.B.) exec. p. Harry Alan Towers d. Peter Carter sc. Gerald Wilson adapt. of Len Deighton's best-seller l.p. James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger pub. Stephen Chesley Associates (416) 922-2442.

### IMPERIAL PRODUCTIONS LTEE

(514) 843-8855

### LITTLE DEVIL

To be shot in Spring 1982 in Montreal with an estimated budget of \$1.5 million. p. Jacques Raymond co-p. Louis-Claude Thibault assoc. p. Robert Bastien sc. Raymond, Dan Florella p.r. Michelle Langevin.

### GUNSMITH (L'ARMURIER)

To be shot Spring 1982 in the Laurentide north of Montreal with an estimated budget of \$1.5 million. p. Jacques Raymond co-p. Louis Claude Thibault sc. d. Louis Claude Thibault l.p. Jean Coutu assoc. p. Robert Bastien p.r. Michelle Langevin.

### KUPER PROD.

(416) 961-6609

### CHILD OF THE HOLOCAUST

p. Jack Kuper sc. Jack Kuper, from the book by Jack Kuper

### L.N. FILM LTD.

(514) 527-2356

### FRANKENCAR

An action film to be shot on location on the various Canadian raceways. Estimated budget: about \$2 million. Some photography to be done in California. p. Didier Farré d. Paul Bartel.

### LES MEMOIRES D'UNE CHANTEUSE ALLEMANDE

Feature film to be shot in October in

Montreal. p. Didier Farré d., sc. Jean-Pierre Lecours.

### MEGA MEDIA PRODUCTIONS

### THROUGH THE EYES OF TOMORROW

A series of eight 100 minute features for television. The first, The Man Who Cried Allen begins June 1981. Others in the series entitled: Terror at the Edge of Time, No Place Like Paradise, The Nightmare Ward, The High Frontier, The Final Game, and Dominant Blue. p. Tibor Takacs, Stephen Zoller d. Tibor Takacs sc. Stephen Zoller.

### MANITOU PRODUCTIONS LTD.

(416) 924-2186

### GO BOY

Scheduled to begin in 1981, exec. p. Ralph Ellis p. William Davidson sc. Davidson, based on autobiography by Roger Caron consult. Roger Caron.

### DON'T HIT THE PANIC BUTTON

Scheduled for 1981, exec. p. Ralph Ellis, p. William Davidson sc. William Davidson and Martin Lager, based on a story by Lager.

### MURPHY-FOX PRODUCTIONS INC.

(514) 487-1400

### FUNNY MOVIE, EH?

p. Jack F. Murphy, Andrew Alexander sc. Sean Kelly, Tony Hendra, Ted Mann d. George Mihalka d.o.p. Rodney Gibbons. CFDC participation.

### NATIONAL FILM BOARD OF CANADA

(514) 333-3333

### LE CONGRES

A fictional feature, development budget \$70,000 p. Jacques Vallée d. Anne-Claire Poirier sc. Marthe Blackburn.

### L'EPOPEE BLANCHE

A fictional feature, development budget \$40,000 p. Jean Dansereau d. Marcel Carrière sc. Victor Levy-Beaulieu.

### ESTHER BRANDEAU, LA JUIVE

A feature combining fiction and documentary, development budget \$60,000 p. Jean Dansereau d. Jacques Bensimon.

### L'HOMME EXPERIMENTE

A feature documentary with fiction, development budget \$40,000 p. Jacques Vallée d. Roger Frappier.

### MADELEINE PARENT

A feature documentary with a development budget of \$70,000 p. Jean Dansereau d. Annick De Bellefeuille.

### NORFOLK COMMUNICATIONS LTD.

(416) 961-8400

### SMOKE BELLEW

Six one hour drama series based on short stories by Jack London, to begin shooting September 21, 1981 exec. p. William Macadam.

### OUT OF THE SILENCE

Six one hour drama series scheduled for April 1982, exec. p. William Macadam sc. Bob Carney.

### RED RIVER

Six one hour period drama series. consultant, Alix Arnet

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## PROJECTS IN NEGOTIATION

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search. Rob Roy.

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PRODUCTIONS LTD.**  
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**100 HORSE**  
To be shot in Vancouver with a  
budget of \$5 million. **exec. p.** Peter Snell  
**p.** Gail Thompson **sc.** Mark Rosen **d.** Bill  
Truett

**POINT FILMS INC.**  
(514) 457-3636

**CALL ME UNCLE**  
Script writing in process, only. Projected  
shooting for 1982. Estimated budget of  
\$1.5M. **p.** Wayne Grigsby **sc.** David  
Fennario **d.** Allan Nicholls.

**LES PRODUCTIONS  
CLAUDE LEGER INC.**  
(514) 284-9354

**THE NEIGHBOUR**  
Feature to be shot in Montreal (6 weeks)  
and New York (2 weeks)  
**p.c.** Cine-Express Inc. **p.** Claude Leger  
**d.** Max Fischer **sc.** Leila Basen Fischer  
**p.man.** Francine Forest **cast.** Arden  
Ryshpan **i.p.** Peter O'Toole, Irene Cara  
**unit pub.** Monique Mallette-Leger (514)  
284-9354.

**LES PRODUCTIONS  
DE LA CHOUETTE**  
(514) 288-5719

**X LOVES MALEINE**  
To shoot in Montreal in August 1981  
with a \$350,000 budget **sc.** collective  
effort **d.** Marc Voizard.

**LES PRODUCTIONS  
LA GAUCHET INC.**  
(514) 845-8186

**THE FRILL OF IT ALL**  
A comprehensive indebt 60 min. docu-  
mentary on Canadian fashion to be shot  
in Fall 1981 in Canada, U.S.A. and Europe  
with an estimated budget of \$225,000. **p.**  
Raymond Gravelle, Patrick Valley **d.**  
Valley **researchers** Ewa Zebrowsky,  
Barbara Cartwright, Bert Marotte.

**THE MAGNUM KID**  
A Feature co-production to be shot in  
Fall '81 in Montreal with an estimated  
budget of \$500,000. **p.c.** Les Productions  
La Gauchet Inc. and Rare Film Produc-  
tions Inc. **exec. p.** Raymond Gravelle **p.**  
Mark Nader **sc.** d. Nader **d.o.p.** Patrice  
Massenet **sd.** Don Cohen **pub.** Colette  
Martin (514) 845-8186.

**LES PRODUCTIONS  
S.E.P.T. INC.**  
(514) 270-1496

**LA CLE DES BOIS**  
A 13 half-hour series for television to be  
shot in September 1981, with an esti-  
mated budget of \$390,000 **p.** and **d.**  
André A. Bélanger **concept & sc.**  
Louise Pelletier **pub.** re. Sheila Burke.  
N.B.: This documentary TV-series does  
not require actors.

**RAFAL PRODUCTIONS INC.**  
(514) 932-0396

**HOT TO TROT**  
Scheduled Fall 1981. Budget: \$4 million  
**p.** Rafal Zielinski **d.** Rafal Zielinski **sc.**  
Edith Rey, from a story by Rey and  
Zielinski.

**RAYMOND DAoust**  
(514) 526-6621

**GUILTY OF  
BEING INNOCENT**  
Principal photography to begin in the  
1982, in Gaspé. **p.** Raymond Daoust.

**R.J. LANGEVIN**  
(418) 681-6125

**ST-LOUIS SQUARE**  
Shooting in Montreal with a budget of \$5  
million **p.** Robert Langevin **sc.** Arnle  
Gelbart **d.** Gilles Carle.

**RONALD I. COHEN  
PRODUCTIONS**  
(514) 935-8262

**THE ILLUSTRATED  
GEORGE CARLIN**  
**p.** Ronald Cohen **sc.** George Carlin.

**SEAGULL PRODUCTIONS**  
(514) 933-2800

**MEMOIRS  
OF MONTPARNASSE**  
To begin in Montreal with a \$4 million  
budget **p.c.** Seagull Production **exec. p.**  
James Shavick **p.** Larry Hertzog **sc.**  
Marilyn McCormick **pub.** The Network  
(416) 368-6175, David Novek Assoc. (514)  
284-2113 **cast.** Casablanca.

**CALIFORNIA CHABLIS**  
In Vancouver with a \$3.5 million bud-  
get. **p.** James Shavick **sc.** Steven Man-  
ners **cast.** Casablanca.

**SELKIRK FILMS INC.**  
(416) 967-5550

**GOODBYE CALIFORNIA**  
A Canada/U.K. co-production sched-  
uled for next spring **p.** Peter Snell **d.** Don  
Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

**SIGNAL FILMS INC.**  
(514) 482-7447

## IN THE CAN

**CINAK LTÉE**  
(514) 248-3295

**LES FLEURS SAUVAGES**  
A feature film shot in the Eastern Town-  
ships (Quebec) for three weeks from  
June 29 to July 20. Budget: \$300,000.  
**p. & p.man.** Marguerite Duparc **p.sec.**  
Claudine Fauque **sc. & d.** Jean-Pierre  
Lefebvre **ed.** Marguerite Duparc **lab.**  
(film & sound): Bellevue Pathé Ltée.

**BALKAN FILM  
PRODUCTIONS LTD.**  
(416)

**THE AMATEUR**  
Feature film shot between Dec. 29, 1980  
and March 9, 1981 with a budget of \$11M.  
**p.** Garth Drabinsky, Joel Michaels **d.**  
Charles Jarrot **superv. ed.** Richard Hal-  
sey **film ed.** Steve Fanfara **asst's** Bruce  
Lange, Marta Nielson **sd. ed.** TBA **sd.**  
mixer Peter Shewchuk **sp. eff.** Michael  
A. Clifford, R. Taylor, Leland (Bud) Fisher  
**music** TBA **lab.** Medallion Film Labs,  
559 Rogers Rd., Toronto (416) 653-6176  
**screenings** Bomac Batten **sd. trans.**  
Bellevue Pathé, Toronto (416) 598-2521  
**dist. in Canada:** Pan-Canadian Films, in  
U.S.A.: 20th Century Fox Pictures **date**  
**of release** Fall 1981 **p.r.** Lynda Friend-  
ly, First Performance Public Relations  
(416) 960-8900.

**INTERNATIONAL CINEMA  
CORPORATION**  
(514) 284-9354

**QUEST FOR FIRE**

**OVER HIS DEAD BODY**  
To be shot in Montreal in November  
1981, with a budget of \$4 million. **p.**  
Alfred Pariser **sc., d.** Morrie Ruvinsky.

**TAURUS 7 INC.**  
(514) 288-1888

**ROBES OF JUSTICE**  
Feature film to be shot in Montreal in  
September 1981 with a budget of \$1.2  
million. **exec. p.** Earl A. Agulnik **p.**  
Claude Castravelli **d.** Castravelli **d.o.p.**  
Roger Racine.

**BLOODROOT**

**TIBERIUS FILM  
CORPORATION**  
(416) 869-6529

**TIJUANA**  
To be shot outside of Canada. Not apply  
for Canadian content regulation or tax  
shelter. Schedule for September 1981. **p.**  
Garth H. Drabinsky, Joel B. Michaels.

**ON THE BRINK**  
Canadian production to be shot in Janu-  
ary 1982 with an estimated budget from  
8 to 9 million. **p.** Garth H. Drabinsky **d.**  
Michael Ritchie.

**TRIMEDIA**  
(403) 264-4460

**ATHABASCA**  
To be shot in Edmonton with a budget of  
\$2.4 million **p.c.** Trimedia Studio/Great  
Bear Film Ltd. **exec. p.** David Dortot **p.**  
Alec MacDonald **sc.** David Dortot.

**U.F.O. HOLDINGS**  
(514) 670-1060

**DOUBLE BARREL**  
To be shot in Vancouver with a budget of  
\$1.9 million. **exec. p.** Sam Gabamonte  
and Leonard Trager **p.** Claude Castra-  
velli **sc.** Gerry youngkins.

A co-production between Canada and  
France. Budget \$9.5M. Shooting began  
October 21 1980 in Scotland and Kenya,  
and it ended on May 16, 1981 in Canada.  
**p.c.** Cinetrail Inc. **p.** John Kemeny,  
Denis Héroux, Claude Léger **d.** Jean-  
Jacques Annaud **film ed.** Yves Langlois  
**asst.** Glen Berman **sd. ed.** TBA **music**  
TBA **lab.** Bellevue-Pathé (Montreal) **sd.**  
studio Bellevue-Pathé (Montreal),  
Bellevue-Pathé (Toronto) **if with Dolby**  
**System pub. rel.** David Novek Asso-  
ciates (514) 284-2113 **dist.** 20th Century-  
Fox (North America), Orion Pictures  
(other territories), Christmas release  
1981.

**INVESTIGATIVE  
PRODUCTIONS/NATIONAL  
FILM BOARD OF CANADA**  
(416) 369-4093

**MAGIC IN THE SKY**  
A 60 min. documentary schedule be-  
tween Dec. '80 and June '81. Shooting in  
Toronto, Frobisher Bay, Rankin Inlet  
and New York with an estimated budget  
of \$200,000. **p.** Peter Raymond **d.** Ray-  
mont **assoc. p.** Ted Riley **d.o.p.** Martin  
Duckworth and Ian Alkan.

**NATIONAL FILM BOARD  
OF CANADA**  
(514) 333-3333

**LES BEAUX SOUVENIRS**  
This feature film began shooting in June  
17 and ended August 13, 1980. Budget of  
\$1.2M. **p.c.** National Film Board of  
Canada and Lamy, Spencer & Co. Ltee  
**exec. p.** Jean Dansereau **d.** Francis  
Mankiewicz **film & sd. ed.** Andre Cor-

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## IN THE CAN

## CLASSIFIED

niveau music Jean Cousineau mixer TBA lab & sd. studio National Film Board of Canada p.r. NFB's Public Relation Dept. (514) 333-3091 dist. TBA date of release Fall '81.

## NUNS

A one hour documentary. Shooting began early this Sept. and should end in May 1981. With a budget of \$350,000. p. Signe Johansson exec. p. Kathleen Shannon research Holly Dressel, Elizabeth Schwartzbaum d. Margaret Westcott cam. Suzann Trow cam. asst. Bonnie Andrukaitus sd. Ingrid Cusiel elec. Roger Martin loc. buss. man. Eva Zebrowski

## LE PATRIMOINE RELIGIEUX

A documentary in eight half-hour segments on religious art in Quebec. Shooting all around Quebec from January 18 to end of May. Estimated budget of \$320,000. Co-financed by Radio-Canada and NFB. p. Jean Dansereau sc. Michel Lessard d. François Brault asst. d. Yvan Provost cam. François Brault asst. cam. Sépharin Bouchard sd. Jos Champagne and Yves Gendron light. Maurice De Ernsted.

## NIELSEN-FERNS INTERNATIONAL

(416) 598-1730

## THE WARS

Shooting began May 18 and ended August 3, in Hamilton, Toronto and at the NFB's studio in Montreal. Budget: \$3 million. p.c. Nielsen-Ferns International and National Film Board of Canada. exec. p. Richard Nielsen p.sup. Samuel Jephcott p.man. Bob Linnel sc. Timothy Findley based on his novel "The Wars" d. Robin Phillips ed. Tony Lower asst. ed. Denis Beaudoin sd. mixer Joe Champagne music Berthold Carrière pub. Linda Shapiro/David Novek Associates (416) 928-3131, Ron Jones/National Film Board, Montreal (514) 333-3422, Toronto (416) 369-4094 with the participation of the CFDC, CBC and Germany's Polyphone Film-used Fernseh GmbH.

## LES PRODUCTIONS VENT D'EST

(514) 277-8929

## LA TURLUTTE DES ANNEES DURES

A documentary film shot throughout Quebec from May 7 to June 9, 1981. Budget of \$245,000. p.c. Les Productions Vent d'Est in association with Cinak Ltée assoc. p. Marguerite Duparc (Cinak Ltée) p.man. Lucille Veilleux d. Richard Boutet, Pascal Gélinas ed. Francis Van den Heuvel asst. GINETTE Leduc lab. National Film Board of Canada sd. studio TBA mixer TBA.

## RONALD I. COHEN PRODUCTIONS INC.

(514) 935-8262

## HARRY TRACY - DESPERADO

Shooting began October 20 in Vancouver and ended December 19, 1981. With a budget of \$8.4M. p.c. Desperado Production Inc. exec. p. Sid & Marty Krofft p. Ronald Cohen co-p. Alan Simmonds d. William A. Graham film ed. Ron Wisman sd. ed. Rod Haykin music Micky Erbe, Marybeth Salomon lab. & sd. studio Medallion Film Lab unit pub. Julia Fritayon date of release Spring '82.

## RSL FILMS LTD.

(514) 931-7155

## PARADISE

Shooting began on March 22, 1981 and ended on May 6, 1981. All exteriors filmed in Israel, and the interiors in Canada. p. Robert Lantos, Stephen J. Roth co-p. Wendy Green p. superv. Manon Bougie-Boyer d. Stuart Gillard ed. Howard Terril asst. Rit Wallace music Paul Hoffert lab. Sonolab Inc. dist. Vivafilm (Quebec), Avco Embassy (Canada, U.S.A., & world sales agent) date of release: beginning of Fall.

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Contact United Studio/c/o Production Manager, 9 Davies Ave., Toronto M4M 2A6 (416) 469-2672.

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**For Sale:** Nagra III with SQ crystal \$2500. Rob Young (604) 738-6209. (77)

**For Sale:** Angenieux Lenses - excellent optics, wide angle 10 mm F1.8, auto Focus, as new \$325. Zoom 17-68 mm F 2.2 used \$275. Call Henry 735-4841 or 276-2834. (77)

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**16 mm UNIDEK** equipped editing room available for rent or lease. Daily/weekly rates. Reasonable. Call Daniel (416) 363-5217 or 12 Mercer St. Toronto. (77)

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**For Sale:** CP-16 Reflex Sound Camera. Most recent model. Camera body, 4 mags, 2 batteries, Crysta-sound amplifier with Auricon sound-head. Low usage on amp & head. Excellent condition, no problems. Asking \$11,500. Call John (416) 469-4975 (76)

**For Rent:** 6 plate 16mm Steenbeck, good condition. Call (416) 533-6770. (74)

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**Editing Equipment for sale:** 16mm and 35mm Steenbecks, 16mm Series 900 Steenbeck, 16mm 4 Plate Sera Flatbed, 35mm Moviola 2 Sound Heads, 16mm Moviola. We buy and sell all types of Motion Picture Equipment. Canadian Motion Picture Equipment Rentals Ltd. 33 Granby Street, Toronto, Ontario M5B 1H8. Tel.: (416) 977-7113. (74)

**Summer screen writing:** The T.V. and Film Institute is pleased to present a two-day seminar with by Sy Field, June 20-21. Mr. Field will conduct an intensive seminar on methods of writing your screenplay. Members of the workshop may attend five additional lectures with agents and producers from Toronto and Hollywood at the University of Alberta. Call (403) 437-5171 or write to T.V. and Film Institute, Box 10, Sub. 11, University of Alberta, T6G 2E0. Fee \$99.00. (74)

**Photography stills:** veteran photo journalist, industrial and advertising photographer seeks work in features. I.A.T.S.E. 644, Michael Jordan (416) 889-2354 or (416) 626-5465. (73)

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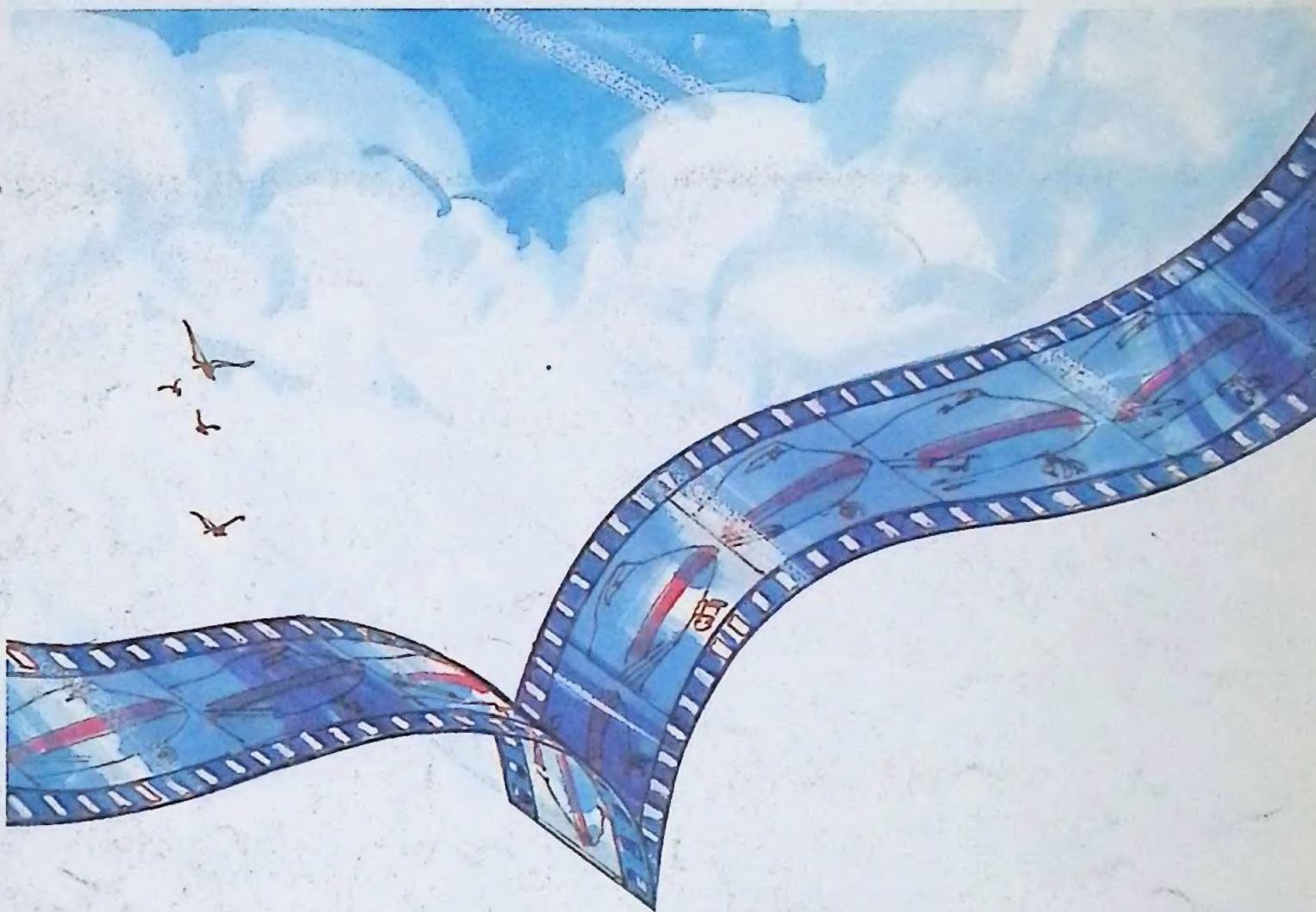
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